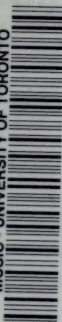


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A HANDBOOK OF CHURCH MUSIC

A PRACTICAL GUIDE FOR ALL THOSE HAVING
THE CHARGE OF SCHOOLS AND CHOIRS, AND
OTHERS WHO DESIRE TO RESTORE PLAINSONG
TO ITS PROPER PLACE IN THE SERVICES OF
THE CHURCH

By F. CLEMENT C. EGERTON

WITH A PREFACE BY

H. G. WORTH, M.A.

MEMBER OF THE PONTIFICAL COMMISSION

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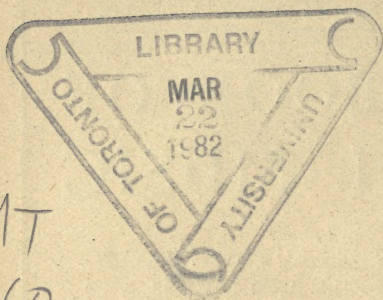
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CENSOR DEPUTATUS.

Imprimatur.

E. CANONICUS SURMONT,

VICARIUS GENERALIS.

WESTMONASTERII,

Die 12 Augusti, 1909.

“Vide ut quod ore cantas, corde credas,
Et quod corde credis, operibus comprobes.”

“See that what thou singest with thy lips thou
dost believe in thine heart, and that what thou
believest in thine heart thou dost show forth in
thy works

*Tenth Decree of the Fourth Council
of Carthage, A.D. 398.*

PREFACE

"*Nihil operi dei praeponatur*," says St. Benedict in his rule. LET NOTHING BE PREFERRED TO THE WORK OF GOD, and we know from the context that by *Opus Dei* is designated the Divine Service.

Although these words were addressed to monks, they express a truth which concerns all; nothing is of so great importance as the Service of God.

Two methods of approaching God in public worship have always prevailed, by act and by word, by sacrifice and by vocal prayer. Little vocal prayer was prescribed under the Mosaic ritual, almost all was sacrificial, but choir office was established in the time of Samuel, and later on we find both kinds of worship—the daily sacrifice in the Temple and the public prayers in the Synagogue.

Christianity, when it emerged from Judaism, brought with it the twofold worship of act and word—that of act was represented in the Eucharistic Sacrifice, and the worship of word was modelled on that of the Synagogue.

No Catholic, we may presume, would assert that there is anything which can be considered of more importance than the Mass, nor is he likely to undervalue it, but it is necessary to say something about the great importance of the Divine Office, for many people seem to misunderstand what it is.

In the first place, it is not, as some suppose, a service which concerns priests alone. It is one in which all have a part: it is the heritage of all Catholics. We may say, indeed, that it has a lay origin, for the Divine Office owes its beginning in the Christian Church to the assembling of the people together, and especially the religious of both sexes. We must bear in mind that the early monks were laymen, and in the time of St. Benedict the priest-monk was the exception, not the rule.

The Divine Office has nothing especially clerical in its structure, as it is said daily by nuns without the presence of a priest, also by various secular confraternities and societies in Catholic countries.

We read in the *Peregrinatio Etheriae* how the faithful in Jerusalem in the fourth century assembled together for the morning and evening services, and it would appear that the congregation was almost entirely composed of lay people, the Bishop with his clergy entering towards the end, when the Bishop concluded with prayer. In Rome also on Sundays and Station days, all the faithful assembled for the vigils, and although owing to the crowds great disturbances sometimes took place, still, when Vigilantius urged this as a reason for the discontinuance of the service, the Roman Church, to show the great value which she set upon the service, condemned Vigilantius. The service was eminently congregational and remained so, the earliest service-books bear witness to the fact, inasmuch as books were written not one for each type of service, but one for each class of person engaged in the service, as is still done in the Eastern Church; for instance, for the Mass we find the SACRAMENTARY containing the Celebrant's part, the GOSPEL BOOK for the deacon, the ANTIPHONALE MISSARUM for the singers; and for the Divine Office, the

COLLECTAR for the officiant, the LESSON BOOK for the reader, the RESPONSORIAL for the singers.

As time went on and piety declined, the services were performed in a less dignified manner, the old Solemn Mass wellnigh disappeared, and High Mass gave way to Low Mass, and hence all parts of the Mass were gathered into one book. In the Divine Office, when it came to be said in private, the parts assigned to officiant, reader, and singer, were gathered into one book, hence our Breviaries. The Carthusians, the most conservative Order in the Church, have kept to the old way ; no Breviaries are used in choir, but the ANTIPHONER, the PSALTER, etc., are employed. The sole Breviary that is used is a small one with shortened lessons, for those monks who are sick and thus unable to attend the choir.

The ideal, however, of the public service was never lost sight of. High Mass and the Divine Office were daily sung in all cathedrals and monastic and collegiate churches ; and, what is more, in England, right up to the Reformation, the Divine Office was performed daily in all large parish churches ; and even in the smallest churches it was performed on Sundays and Feast-days. More than this, we have proof that the lay-people attended, and each Sunday, at least, they assisted at Matins and Vespers (or to give it its old English name, Evensong). It is scarcely necessary to give examples, there are so many, and no one who knows anything of the ecclesiastical history of this country would venture to deny it. To give only two instances, Langland says that all business is to stop on the Lord's Day, and that all ought to hear God's service, both Matins and Mass, and after meat to hear Evensong.

Blessed Thomas More bears witness to this ; he himself attended Matins, and he reproves those that neglect to do

so even on Sundays. In 1557, Cardinal Pole inquired whether taverns and ale-houses opened their doors on Sundays and holy days in times of *Mass*, *Matins*, and *Evensong*, showing that these were the services of general obligation.

We have countless instances also of lay-folk saying the Office when prevented from assisting at it in church. To name a few: William the Conqueror, King Henry VI., and Queen Mary. Of Queen Katherine of Arragon we read that she attended Matins every morning. It is needless to give more examples, for we may say that all devout people who had any pretension to education knew and appreciated the Divine Office.

Need we be surprised at this? No, indeed; for after the Mass the Divine Office is the greatest service of the Church. It is the *Opus Dei*, so called not only because God is served therein by us; it is even more than this, for in this service the words used are chiefly those of the Holy Ghost Himself—words not human but Divine; in uttering them we are the instruments whereby Divine worship is offered to divinity, and we may say “Of Thine own have we given Thee.”

There are not wanting people who say that lay-folk have nothing to do with the Divine Office; some would almost seem to think that such as assist at and say the Office are infringing the prerogative of the priesthood; and some people, when the Office was established in Westminster Cathedral, actually sneered and said it was an imitation of St. Paul's and Westminster Abbey, as if the Psalms were Protestant. It is quite possible that people who have no knowledge of Church services, and have never been out of England, may from the fact of never hearing the Divine Office sung in its entirety, and Vespers only once a week, and on the other hand hearing

of Matins and Evensong being sung daily in Anglican churches and cathedrals, may have come to think that heresy lurks in the word Matins. Still, everyone has been taught that *Tenebrae* consists of Matins of the last days of Holy Week. In Catholic countries, of course, this ignorance could not prevail, for in all cathedrals and minsters the Office is sung daily ; and the Matins of Christmas are sung in most parish churches in France. Possibly it is too much to expect ordinary people to take part in these Offices often, but at least they might attend Vespers on Sundays and Feast-days.

It is sometimes urged that people of slight education cannot appreciate the Divine Office. This is not really a fact, for we find that in France the people attend Vespers on Sundays, and Matins at Christmas and in Holy Week. In England also, until comparatively recent times, Vespers were sung in most churches on Sundays, and *Tenebrae* in Holy Week. In a Catholic Directory of 1864, it will be seen how Vespers were sung in nearly every London church, and, what is more, in the greater number of country churches also. Is intelligence less now than then? If the people are taught how superior the Church's own services are to others, they will learn to appreciate, and will endeavour to enter into their spirit.

Vesper books are published and also Holy Week books, which, having a translation side by side with the Latin text, give every facility to those who wish to follow the services.

It is surely the duty of a Catholic to endeavour to acquire a spirit in accordance with the Church's teaching, and to wish to use the prayers she gives her children. The spirit which cares not to enter into these things, which prefers private fancies, is Protestant.

The Missal and the Breviary are the two official

prayer-books of the Church, and should be in the hands of all who have sufficient education and intelligence to use them.

The Holy Father expresses his wish that the people should be taught to take part in the services ; and as one means to this end, he wishes to restore the use of the Church's chant, and to bring it back to its original purity. Although he does not insist that no other music than plainsong be used, still he places it far before all other ; nor is this to be wondered at, for no other music has the official sanction, the official books contain no other but plainsong. The fact that Holy Church gives us books of chant, shows clearly that she wishes us to use it. If she thought the matter of small importance, would the Holy Father have insisted on an authentic version of the chant being prepared, or have appointed a commission to do this work ?

By degrees, but much more slowly than the Holy Father has a right to expect, his wishes are being carried out, schools of plainsong are being established, and choirs formed. The difficulties are supposed to be great, but they are much exaggerated. It has been found by experience that success has attended the efforts of those who have dealt with the most unpromising material. In one parish a few poor boys have succeeded in singing both Mass and Vespers, with all the variable parts, on each Sunday and festival ; in another a small choir of men did the same ; in another a few small school-children were found capable of singing Mass and Vespers, even the parts accounted the most difficult. The writer knows of other instances, but these three will suffice to show that the plainsong can be sung in most places, *if the will is there*. In this, as in most things, *where there is a will there is a way*. To take one example, many people will

tell us that it is absurd to expect the ordinary set of singers to execute the Gradual. This has been proved to be untrue, for in each of the cases above mentioned the Gradual was sung. The real fact is, that people do not realize the importance of the Gradual; it is by far the most essential of all the sung portions of the Mass; it is the only piece that is intended to be *listened to*, in the same way as the Epistle and Gospel. Other sung pieces are used to fill up the time whilst some action is being performed. The INTROIT is sung whilst the sacred ministers approach the altar, the OFFERTORY whilst the oblation is made and the alms collected, the COMMUNION during the communion of the people and the ablutions. The Gradual is a feature in itself; it is one of the oldest parts of the Mass, and should be treated with the respect which it deserves.

One great obstacle in the way of the propagation of plainsong is the lack of teachers and of useful simple instruction books; there are many books suitable for advanced students, few for beginners. It is to be hoped that the little book now put forth may be an assistance to many. The writer has had much experience in training children, and has met with wonderful success. One of the choirs above mentioned was formed and trained by him; he therefore knows what is needful. The book is purposely made as simple as possible, and it is to be hoped that it may assist toward the accomplishment of the great work which the Holy Father has so much at heart.

ST. GREGORY'S DAY,

1909.

AUTHOR'S NOTE

THE writer desires to express his keen sense of acknowledgment to Mr. H. G. Worth, for his encouragement and for the trouble he has taken in the correction of the manuscript ; to the Rev. G. H. Palmer for his assistance in that work, and to Miss Mary Whittle, who has spared no pains in assisting in the work of preparing this book for the press. Finally, he has to thank Dom Gatard, O.S.B., of Farnborough, for his very thorough and helpful work of revision.

He will be only too pleased to give any assistance in his power to choirmasters, or others interested in the formation of choirs, who may care to communicate with him through the Publishers.

A supplement, containing the illustrations, together with explanatory matter for the use of classes, has been prepared, and may be obtained from the Publishers, price 3d. (discount for quantities).

October, 1909.

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A HANDBOOK OF CHURCH MUSIC

INTRODUCTION

It is now some years since our Holy Father Pius X., in a *motu proprio* on Church music, made clear his wishes and commands with regard to the music to be used in Catholic churches throughout the world.

This official act of the Sovereign Pontiff has marked the beginning of a new era in the history of Church music, the importance of which has yet to be fully realized. In this document the Pope deplores the absolute unsuitability of much music in vogue, and in order to put a stop to the prevalent abuses, he lays down with admirable clearness a special code of laws by which the music to be used henceforward must be regulated. Masses of the schools of Haydn, Mozart, Hummel, etc., are to be entirely excluded; the more ecclesiastical styles of Palestrina and other polyphonic composers are tolerated or permitted; but the Pope distinctly declares that the chant above all others most suited for the sacred purposes of the Divine Liturgy is that known as the Gregorian chant—to give it its old English name, plainsong.

We cannot use words more forceful than the Pope's own ;

“ Sacred music should . . . possess in the highest degree the qualities proper to the Liturgy, and precisely SANCTITY and GOODNESS of FORM, from which its other character of UNIVERSALITY spontaneously springs. It must be HOLY . . . it must be TRUE ART. . . .

“ These qualities are to be found in the highest degree in the Gregorian chant, which is, consequently, the chant proper to the Roman Church, the only chant she has inherited from the ancient Fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the Liturgy, and which the most recent studies have so happily restored to their integrity and purity.

“ On these grounds the Gregorian chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule : THE MORE CLOSELY A COMPOSITION FOR USE IN CHURCH APPROACHES IN ITS MOVEMENT, INSPIRATION, AND SAVOUR, THE GREGORIAN FORM, THE MORE SACRED AND LITURGICAL IT BECOMES ; AND THE MORE OUT OF HARMONY IT IS WITH THAT SUPREME MODEL, THE LESS WORTHY IS IT OF THE TEMPLE.

“ The ancient traditional Gregorian chant must therefore be largely restored to the function of public worship, and everybody must take for certain that an ecclesiastical function loses nothing of its solemnity when it is accompanied by no other music but this.

“ Special efforts are to be made to restore the use of the Gregorian chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times.”

And yet in how many churches in England have the Pope's instructions been carried out? To what extent

has any attempt even been made to introduce the singing of plainsong, although the Holy Father has spoken so strongly in its favour? These questions are only too easy to answer. Do we not still read in the columns of our Catholic newspapers such reports as the following?—

“Mademoiselle Squallini held the congregation spell-bound by her superb rendering of M——’s ‘*Et Incarnatus est*’ in *A♭*, the silvery notes of her glorious voice ringing through the sacred building. . . . Signor Basso-Bello, of the Italian opera, was heard to great advantage in W——’s ‘*Qui Tollis*.’”

Such disobedience to the spirit of the Church is not pleasant to contemplate; nor do we care to ponder over the extraordinary ideas of those who are responsible for such performances.

It is often said in extenuation that the best (?) of all the arts, including music, should be given to the service of God. In a sense this is true, but why introduce theatrical music without all the appurtenances of a theatre? Why not footlights, and trap-doors, and moving scenery, transformation scenes, and the like? These all enter equally with music into theatrical art.

Others, again, say that such music attracts non-Catholics. This is possible. Non-Catholics also go to the theatre; but does it not seem somewhat a degradation of the Mass to make it a show for outsiders? One could go on multiplying reasons against such performances, but the Pope has spoken, and that should be enough.

In smaller churches the objections to the introduction of plainsong often take a more straightforward and reasonable form. As it is our object to deal principally with such cases, we will consider some such probable objections.

1. The congregation would not like plainsong; the people would not come to the sung Mass.

This *need* not be true. The people may be taught to take a part in it, thus fulfilling the Church's ideal.

2. It requires a specially-trained choir, and is difficult to sing well. It is only suitable for men's voices.

Again, this is certainly untrue. I once trained a choir, if so it may be called, of a few small girls, none more than thirteen years of age, to sing the whole of the Mass, including the Proper.

I do not say that anything like perfection was attained, but I had to make use of the whole of the material at my disposal, which consisted of no boys and never more than six girls. There were no other children to be had, no voices to be carefully picked out, but in three months' time I managed to obtain the result mentioned. Then a *schola*, or class, for the instruction of the congregation was formed in the manner I have described in a separate chapter. This work is being carried on in a place where there are but 200 Catholics, and where there is an average congregation of about sixty-five, nearly all very poor. Surely this is a convincing proof that there is no place where plainsong cannot be sung.

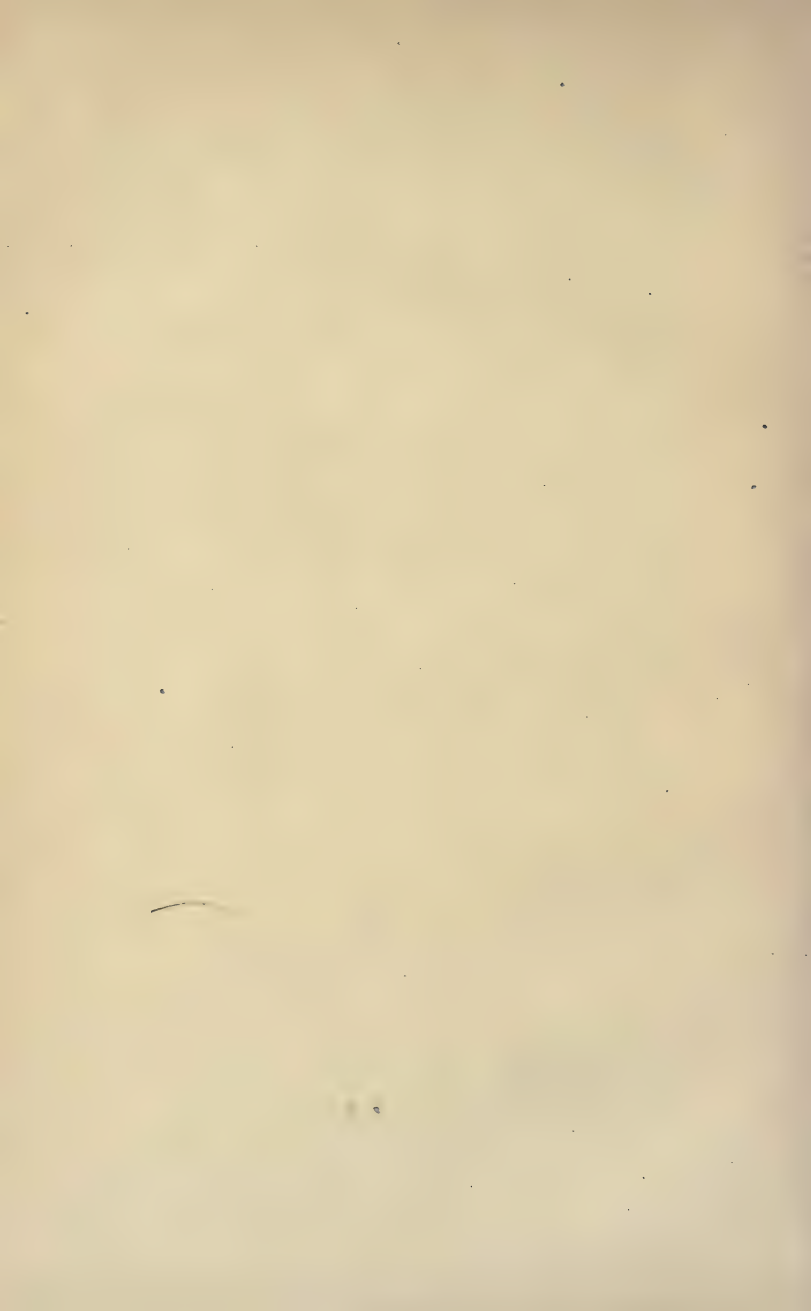
I do not know of any other objection to plainsong which cannot easily be refuted. It may and should be sung in every church.

The object of this little book is to begin at the beginning and explain how plainsong should be taught and sung, and to give simple directions for the carrying out of the services—so far as the choir is concerned—in a fit and proper liturgical manner. It is intended as a sort of directory for all those who have the charge of choirs and schools. I do not know of any other work which covers quite the same ground, or that is suitable

for one who is trying to introduce plainsong as a part of the Liturgy, with limited material at his disposal.

My great hope is that it may be a means of inducing schoolmasters and others who are responsible for the training of choirs, to make plainsong a regular subject in the school curriculum, for it is only when this is universally done that Gregorian music will ever become well known to the rising generation.

With this end in view, I have tried to make it as easy and free from technicalities as possible, and consequently have had to omit much of the theory of plainsong that is both interesting and useful. For those who wish to make a deeper study of the chant, there is the excellent "Grammar of Plainsong" of the Benedictine nuns of Stanbrook, and there are also many excellent works in French, for a list of which the reader is referred to the bibliography which will be found at the end of the book.



PART I



I

WHAT IS PLAINSONG?

IT has been well said that there are two kinds of Catholic religious music — the music of the Church, which is PLAINSONG, and Church music, which is anything. The Catholic Church authorizes one kind of music ; she tolerates others only when they fulfil certain conditions.

Plainsong is the oldest known form of music which still exists. There is no doubt that originally it was adapted from the music of ancient Greece, and we can still trace the connection between the Greek modes and those of plainsong. From the very commencement of the Christian era, the faithful delighted to praise God in Psalms and hymns, which they sang, hidden away from their persecutors, in the catacombs of Rome. Afterwards, when the persecutions ceased and they were able to worship God with greater liberty, they built churches, and the Liturgy of the Catholic Church began to take a more definite shape. It grew, and, accompanying it in all its services, there grew and developed with it a special form of sacred music. This music we call plainsong.

St. Ambrose of Milan, and St. Jerome and Pope Damasus in Rome, seem to have been pioneers, and

St. Gregory set in order the music of the Mass. From St. Gregory's time onward, it flourished and retained its primitive perfection, but during the fourteenth century a decline took place. Polyphonic music, being a novelty, seemed more attractive, and plainsong suffered accordingly. Less care was taken in the execution of the chant, and thus the traditional method was neglected, and in time wellnigh lost.

Even during this period of decadence, however, the Church insisted on the use of plainsong alone during the most solemn parts of the Mass, particularly at the Preface and Paternoster.

During the first half of the nineteenth century, when liturgical study became more general and more scientific, the monks of Solesmes, under Dom Prosper Gueranger, were the introducers of a new age in the history of plainsong. From that time onward the monks of Solesmes have worked with untiring energy to render the traditional music of the Church better appreciated and its importance better realized.

This is not the place in which to speak of the difficulties against which they had to contend. These were not few, but the diligence of the Solesmes Benedictines has at last reaped its reward in the signal mark of approval which Pius X. has set upon their work. In 1904 the Holy Father appointed a Pontifical Commission for the preparation of a correct version of the liturgical chant, one which should thereafter be the only one recognized by authority. The presidency of this Commission he placed in the hands of Dom Joseph Pothier, one of Dom Gueranger's most distinguished disciples.

I have said that the object of the Commission was the formation of a correct version of the chant. It was indeed necessary, for the researches of the Benedictine

Fathers had already conclusively proved that those editions of the chant which had been commonly received and used during the last three centuries were entirely incorrect, and that they were in the very worst sense mutilations of the original, foreign to the true plainsong tradition in every degree.

The result of the labours of the Commission up to the present has been the production of the Vatican Gradual. This henceforth will be the only version of the chant permitted by authority in churches which follow the Roman rite.

Unfortunately, we know that, although the wishes of our Holy Father are so clear, and his instructions on the matter so precise, there are still many who, having been brought up in what they term the old school, find it necessary to raise objections to the use of plainsong. Such persons declare that plainsong is suitable for Requiem Masses, but that it is not attractive enough for the sung Mass on Sundays. Is not this because their taste in music has become decatholicized, and because, in music at least, they are a little too ready to render unto God the things that are Cæsar's?

May we be allowed to suggest one or two considerations for the benefit of such as these?

1. Why should the Church preserve with such devotion a special form of music, if no obligation of using it rests upon us?

2. The Church having told us, by the mouth of the Pope, that plainsong is the ideal music for the worship of Almighty God, at the same time absolutely forbidding certain other forms of music, are we not bound to obey the spirit as well as the letter of the law?

(We must remember that the Church has as much

power to make laws about the music to be used in churches as to command us to abstain from eating meat on Friday.) The acceptance of plainsong by such persons as these to whom we have just referred involves some little use of the Catholic spirit of obedience to ecclesiastical authority and tradition.

Those, however, who make objections to plainsong on the ground of what they are pleased to term its barbarity and harshness, must remember that they speak of a subject with which they are little familiar, and one is bound to admit that the wretched execution of the plainsong melodies, mutilated as they were by such revolutionary editors as Guidetti and those who followed him, culminating in the still more drastic reforms contained in the Mechlin books of the last century, must have given some cause for this opinion. Before, however, they condemn plainsong, they should make it their business to hear some trained choir sing the authorized version of the chant. It is certain that few people can remain unconvinced of the beauty and eminent suitability of plainsong if only they make the effort to understand and appreciate it. No one denies that plainsong requires some understanding, but it is unfair to condemn it without allowing it to make its own defence.

Without making a lengthy comparison between Gregorian music and modern music, we may perhaps mention the following principal differences:

1. There are no rules arbitrarily governing *time* in plainsong.
2. Plainsong is always sung in *unison*. Harmonized plainsong would be a contradiction in terms.
3. The indefinite range or "compass" of modern music is unknown in plainsong, which is governed by

certain mode laws, beyond which a particular melody may not extend.

We have done little more than sketch a very brief account of plainsong. The reader who wishes to study more of its history and to trace its development will find suitable books mentioned in the bibliography.

II

VOICE PRODUCTION

HOWEVER well the theory of Gregorian music may be known, the execution will be very defective if proper attention be not paid to the elementary rules which govern voice production.

Let us understand clearly what "voice production" really means. First of all, its object is threefold:

1. To give to our children the power to SING SWEETLY and with PURE TONE.
2. To teach them to produce the FINEST and PUREST sound with the MINIMUM OF EFFORT.
3. To insure TRUE EXPRESSION — that is, the perfect blending of the SPIRIT of the WORDS with the SPIRIT of the MUSIC.

Let us try to keep these three objects simultaneously in view, for it is impossible to overestimate their importance; and yet if the teacher is prepared to expend only a little time and trouble, there need be no difficulty in fully attaining them. Those who are responsible for the training of children's voices only too frequently say that

they find it impossible to obtain really good singing from those under their charge, because their voices are too rough. This is usually a sign of incompetence on the part of the teacher. I do not believe that one child in a hundred has a voice so bad that it is incapable of improvement.

I have spoken hitherto of children. It is not difficult to train children to sing well, but with older people, such as those who come to our *schola cantorum*, without any early training in the rudiments of good singing, it is next to impossible.

I shall therefore treat principally of the training of children's voices, and here I cannot do better than recommend an invaluable book called "Voice Culture for Children." It is written by Mr. James Bates, the Director of the London College of Choristers, whose splendid results are well known to all teachers of music, and it seems almost the last word on the subject. The author gives a simple and very interesting account of the method of teaching voice production, a series of exercises, and at the end of the book Dr. Hugh Blair adds a number of two-part exercises. The book is published by Novello, and may be obtained complete in one volume or in three parts.

At the outset it must be said that if children are to be successfully trained in voice production, they must have plenty of FRESH AIR. Few children can keep in tune in a stuffy room or church.

In a school where plainsong is taught during the time devoted to religious instruction, it should be possible to give five minutes' sharp drill in the playground every morning, ending with the following exercise, which should be repeated about twelve times. The result will be surprising.

ATTENTION.

HIPS FIRM.—The children smartly rest their hands upon their hips *without pressure*.

BREATHE IN.—Take as long and slow a breath as possible, inhaling the air through the nose, *with the mouth closed*.

BREATHE OUT.—Allow the air to pass out gradually *through the nose*.

REPEAT TWELVE TIMES.

ATTENTION.

This exercise will probably be found in itself quite sufficient to fill the children's lungs with the necessary fresh air. It is taken from the admirable Course of Physical Exercises issued by the Board of Education for use in schools. Other exercises may be found in nearly all books upon children's singing.

Now will follow a series of voice exercises. With regard to the posture in which they should be taken, we may say that the best position is that which is most comfortable, whilst at the same time it allows free play for the expansion of the chest. The children should stand upright, not too close together or too stiffly, and with their hands behind. Sitting down during singing lessons is out of the question, particularly in desks where there is insufficient space.

Some children appear to find it necessary to contort their faces horribly when singing. This is, of course, unnatural, and should be taken as a sign that there is something wrong both with the singing and the singer.

The exercises may well commence with the scale of C, sung first downwards and then upwards, without a break. It should be sung to a vowel-sound (*ay, oh, oo, ay,*

ee), not to *Doh*, *Te*, *Lah*, etc. The singing downwards does away with any tendency to force the voice on the top notes of the scale. Then the tone may be raised and another vowel-sound sung in the same way, and so on. This singing to the vowel-sounds is most useful, because it helps to check the natural tendency of the vowels to degenerate in purity—*e.g.*, of *oh* to become *aw*. Proper vocalization is absolutely essential to good rendering of the chant, or, indeed, of any vocal music.

Care must be taken that no straining is allowed upon the higher notes—this more especially in the case of younger children, who have not the same vocal power as the older ones. Young children—*i.e.*, under eight—should never be allowed to sing notes much below C or above E¹.

Here I may say that I believe many teachers make the mistake of not telling their children all about the powers, the needs, and the weaknesses of the vocal apparatus. It must be impressed upon them that the singing organs form a most delicate instrument, and can easily be spoiled by misuse and want of care. Shouting should never be allowed in school singing, and the children should be discouraged, as far as possible, from noisy singing in their play and in the streets. When that refinement of the voice which is so desirable in singing has once been lost, it is practically impossible to recover it. Further, with the aid of a blackboard a diagram illustrating the vocal organs very simply and roughly may be shown and explained to the children. In such a way it becomes easy to show them what is meant by “voice placing,” “chest voice,” “throaty singing,” “the top voice,” and so forth. There is nothing difficult in such instruction. I have found it quite intelligible to a

class of country children aged from seven to thirteen, possessed of no extraordinary intelligence. During one or two singing lessons I talked about the matter quite casually, and then made sure that the ideas had gone home by making the children write an essay on the subject without giving them any further help.

When these exercises are being gone through, no faults should be allowed to pass unchecked even for a moment ; for when once they have gained a hold upon the singing, they are much more difficult to eradicate than if they had been checked at the outset.

NOISY SINGING is one of the faults most common in the case of children who have not had the benefit of proper vocal training. Another is THROATY SINGING. This is singing from the throat, making *that* the SOUNDING-BOARD of the notes instead of the roof of the mouth. KEEPING THE MOUTH HALF-CLOSED is still another very common fault ; it is particularly fatal.

When singing, enough space should be left between the teeth for the insertion of the thumb. Unless this is done, the tone will be poor and the words will be imperfectly pronounced. The teacher must therefore insist very strongly upon the mouth being kept well open throughout the singing lesson.

Plainsong depends for its beauty entirely upon the quality of its rhythm and the perfection of its expression. To obtain these effects, the singing must be perfectly natural. A plan which I have found very successful in obtaining that delicacy of expression which I have said is so desirable, both in plainsong and figured modern music, is never to sing any words until the melody is thoroughly known. Although I have always taught school songs by the Tonic Sol-fa method, I invariably dispense even with the names of the notes (*Doh, Ray,*

Me, etc.), as soon as possible, allowing the children to see them on the blackboard, but making them sing the melody to one of the vowel-sounds or *coo*. Of course they should watch the blackboard all the time. (The same principle may be followed when the plainsong and old notations are used.) In this way they learn the spirit of the melody. Now they must comprehend the meaning and spirit of the words. This is no less necessary. The sense of the words as a whole, in sentences and individually, should be fully grasped; then, and not till then, may the melody and the words be blended.

FLATNESS is another important fault which must be combated. There is no need for flat singing, though there may be many excuses in individual cases. It can, however, be remedied if sufficient care be exercised, though the cure is not always an easy one. If children sing softly, they are much less likely to be flat than if they in any way approach shouting; and if they are able to monotone, first on one note and then on another, such an exercise will be found a great help.

Flatness may be caused—(1) by the throaty singing of the children; (2) by their not opening their mouths sufficiently; or (3) by circumstances altogether apart from faults of voice production, such as damp, foggy weather, the closeness of the room, and so on. Sometimes it does not seem possible to ascribe the flatness to any natural cause; then I have found an exercise borrowed from Mr. Bates very useful. It is:

| d : - | r : - | d : - | r : - | d : r | d : r | d : r |
 | d : r | d : r : d : r | d : r : d : r | d : r : d : r | d : r : d : r | d : - | - : - |

This should be sung to different vowel-sounds at varying speeds, and on every note of the scale from C to F¹. (*Ah* is the best tone-producing sound.)

Another help is the singing of part-songs, and here I may say that I believe very firmly that, no matter whether the choir be a school choir or not, and although the chief end in view is the rendering of plainsong in the services of the Church, madrigals and part-songs should certainly be made use of. They are an admirable help to voice training, and at the same time act as a relaxation.

Moreover, an occasional concert is beneficial to the choir and those interested in its welfare, apart from the question of providing funds for choir expenses, etc. No fear need be entertained lest the singing of harmonized music should prejudice the children against plainsong. On the contrary, it need only serve to show, by contrast, the peculiar sweetness, nobility, and suitability of plainsong for liturgical purposes.

Many children, without proper training, seem to sing in gasps. This is because they do not lay up a sufficient store of breath at the beginning of an exercise to carry them through it. The objections to this fault will be intensified in plainsong, for it is then particularly necessary to retain the breath and use it up gradually; otherwise in singing the chant the children might stop and take a gasping breath in the middle of a neum or elsewhere, and ruin the whole effect of the melody. A useful exercise in eradicating this fault is that which Mr. Bates calls "swelling." The children sing one note, beginning softly, becoming louder, and then letting the sound gradually die away. This is repeated all the way up and down the scale.

Voice exercises should be performed both with and without the piano, and individual children should be encouraged to sing by themselves. This insures a feeling of self-confidence, which is very useful, and which can be obtained by no other method.

It is a great mistake to rely too much upon a musical instrument in the teaching of singing, and especially in the training of children for plainsong. If they cannot sing in tune without a piano, they certainly will not be made to sing in tune with one.

It is not possible in the space at our disposal to go more deeply into this all-important subject of VOICE PRODUCTION. Neglect of it is fatal; but, on the other hand, the benefits which result from careful training will more than repay the teacher for the time and energy he has expended. Moreover, the advantages being permanent, the children will in after-life never cease to benefit from the training they received when young.

In concluding this chapter let me draw attention once more to the three important objects with which we commenced our discussion of voice production :

1. *The power to sing well.*
2. *The power to sing easily.*
3. *The power to sing with expression.*

If these are attained the singing will leave little to be desired.

III

THE PRONUNCIATION OF LATIN

ONE of the greatest difficulties which have to be overcome by the teacher of plainsong is that of securing the proper pronunciation of the Latin words which have to be sung. It is quite possible, and unfortunately only too common, to find a very fair rendering of the actual music spoilt by wretched pronunciation. Consequently the choir-master should make certain that his class attains perfect correctness in pronunciation. When once this has been assured, there need be little fear that it will ever be lost.

It is not always possible to obtain this perfect pronunciation in a *schola* formed of adults, partly because they cannot well be treated as children, and made to repeat a word or phrase time after time until they get it right, and partly because it is probable that they already possess erroneous ideas of pronunciation. These must be overcome and eradicated by degrees.

It is quite different in the case of children who have no ideas of Latin at all. Then it is not so difficult to inculcate a proper system at the outset, so that it sometimes happens that children are able to pronounce the words of a Latin hymn with far greater distinctness than those of an English hymn which they have been accustomed to sing from their very babyhood.

When once this correct pronunciation has been

obtained, it becomes necessary to see that it is not lost, or at least injured, by subsequent carelessness on the part of the singers. There is a tendency to grow somewhat slack in important details, such as the pronunciation of *um*, and the final consonants. This, when noticed, should never be allowed to pass unchecked, or it will lead to serious defects.

The rules of pronunciation may be briefly summarized as follows :

VOWELS.

A	sounded as	<i>ah</i> in English— <i>e.g.</i> , <i>pater</i> (pahter).
E	„	<i>ay</i> (nearly) — <i>e.g.</i> , <i>bene</i> (baynay).
I	„	<i>ee</i> „ — <i>e.g.</i> , <i>inter</i> (eenter).
O	„	<i>o</i> in “or.”
U	„	<i>o</i> in “whom” — <i>e.g.</i> , <i>tum</i> .
Au	„	<i>ow</i> in “how” — <i>e.g.</i> , <i>laus</i> (lows).

The vowels in Latin, as in all other languages, are the backbone of the words, and, as such, must be sounded with the utmost care and fidelity to rule. A little latitude may perhaps be allowed in the case of *o*, which is sometimes given a sound rather more round and full than in our example. It must be remembered that if the vowels are not properly sounded, the whole word will be affected.

CONSONANTS.

C before *e*, *i*, *æ*, and *æ*, like
ch in

“child.”

incensum (een-chayn-soom).

cibus (chee-boos).

cælum (chay-loom).

C before *o* and *u*,

like *k*

contra (kontra).

cum (koom).

Ch before *e*, like

k

cherubim (ker-oo-beem).

G before *e*, like

dj

genitum (djay-nee-toom).

G before *a*, *o*, *u*,

and *i*, like *g* in

"game"

plagas (plah-gass).

H in words *mihi* and *nihil*, as

if they were *michi* and

nichil, as they were in-

deed written in the MSS.

J pronounced

like *y*

Alleluja (allay-loo-yah).

R must always be well and

strongly sounded.

S as in English, but rather

more sharply, as in the

word "gas."

T like *ts* when it comes before

i followed by another

vowel—

gentium (djayntsee-oom).

but

gentibus (djayn-tee-boos).

Gn somewhat as

in "gnat,"

The remaining letters are pronounced almost, if not exactly, as in English. It should be impressed upon the class—(1) that every letter, especially the vowels, must be sounded clearly; (2) every word and part of a word must be distinct. It is especially necessary to keep the vowel-sounds pure, for, in addition to questions of pronunciation, the quality of the singing depends to a large extent upon this.

In the Kyriale and all books of chant words of more than two syllables are accented or marked, so that the proper accent may be given, and the words rendered with correct expression. These marks of accentuation must be carefully followed. Words of only one or two syllables are not marked in the books, because in such words the accent is always on the first syllable. Attention to the details of accentuation is one of the tests by which good singing of plainsong may be recognized.

In recitatives or passages upon one note great care in both accentuation and voice production is essential. Such are the responses at Mass, the verses of the Psalms, etc. No part should be hurried over at the expense of another, and one word must not be clipped of its ending and slurred on to the next, a mistake, unfortunately, one so often hears.

One of the most common faults of this nature is the pronunciation of words with a double consonant in the middle, like *tollis*, as though there were only one consonant; so *tollis* becomes *toe-lis*. The fault arises in the mistaken separation of the syllables.

I do not think that there is any need to make a special lesson out of the pronunciation of Latin. The words may be learnt as they are required, and the class will soon readily learn to apply the rules given to words with which they have not previously met.

IV

THE MODES OF PLAINSONG

It was the original intention of the writer to treat of the modes among the sketches of practical lessons which follow the chapter on Rhythm. When, however, he came to look over the lesson which he had written, it seemed obvious that it was impossible to give children a complete idea of the system of tonality which is peculiar to plainsong, and that to attempt to do so would only lead to bewilderment and confusion. As the subject, however, is one of the utmost importance, for rhythm and a peculiar system of tonality are the two principal features which distinguish plainsong from modern music, it would be absurd to ignore it, and it has therefore been allotted a separate chapter.

The plainsong melodies are classified in eight different manners, or *MODES*. Each of these modes has a separate and special character, which is determined :

1. By the position of the tones and semitones on the scale.
2. By the note which *predominates* or leads throughout the melody (the *DOMINANT*).
3. By the note on which the melody *ends* (the *TONIC*).

It is found that nearly all melodies can be classified in one of these eight modes.

In modern music there are only two modes, which are called the MAJOR scale and the MINOR scale. These include, of course, different keys, but we find that in all the keys of the major scale the semitones occupy the same places (*Me-Fah*, and *Te-Doh*). So also in the minor scale the semitones occupy the same positions, though different from those of the major scale. Here we have the distinguishing feature of the plainsong modes. A fresh scale may be commenced upon *Ray*, *Me*, *Fah*, or *Soh*, and the position of the semitones varies accordingly. It is on account of the changing positions of the semitones that each mode receives a special character.

The advantage of so many different modes consists in their variety of character, which enables the Church the better to express the varied feelings of joy and hope, of sorrow and of glory, with which she celebrates the different feasts of the ecclesiastical year. The diagram of the modes (Illustration II.) explains itself more clearly than any description would explain it, but we may perhaps mention a few important facts with regard to them.

The first, third, fifth, and seventh modes are called AUTHENTIC, from the Greek word *αὐθεντικός*, which means original, and from each of these is derived another, having the same TONIC, but not the same DOMINANT.

The dominant, however, is the note from which the mode derives its character; for it is that on which all the others seem to lean, which occurs more frequently than any other, and which is, as it were, the centre of gravity.

Upon reference to the diagram it will be seen that the first, fifth, and seventh modes have a dominant, a fifth above the tonic; but in the third mode, if this interval were retained, it would fall upon *Te*, which would be un-

satisfactory as a leading note, because it is so frequently lowered to *Ta*, and consequently not sufficiently stable. The interval is therefore raised to a sixth. So much for the authentic modes.

In the *PLAGAL* (from the Greek *πλάγιος*, meaning borrowed), the dominant is a third above the tonic, except in the eighth mode, when, for the same reason as before, an interval of a fourth is taken instead of a third. The fourth mode also has this interval.

Now we come to the question as to how much of this theory of the modes should be taught. It is hardly necessary to say that more may be told to the adult members of a *schola* than to a class of children. In the latter case the teacher should not attempt to do more than make his class understand that there is a special character attaching to each of the modes. It may be useful also for him to give his children practice in finding the mode of a melody upon which they are engaged, but nothing else seems really necessary in the way of theory.

By making a large copy of our diagram of the modes upon a sheet of paper about the size of a blackboard, and using this as a modulator, the teacher should find no difficulty in getting his class to sing any intervals, and also in giving them an idea of the peculiar characteristics of each mode.

V

RHYTHM

It is impossible for us to discuss here, except very shortly indeed, the all-important subject of rhythm: a question so far-reaching and full of detail would require a regular treatise devoted to its study alone. Much controversy, a great deal of it as useless as acrimonious, has already been expended upon it, but into this discussion we shall not enter. A list of books upon rhythmical theory will be found in the bibliography.

We shall attempt nothing beyond the simplest explanation of the meaning of rhythm, but we shall give a few short practical rules for the performance of the plainsong melodies, believing that an ounce of practice is worth a ton of theory. The average choirmaster is not called upon to do more than explain to his choir the very simple rules which govern the execution of the chant. He *must* do this to some extent in order that the singing may be imbued with that spirit of grace and unanimity which is the beauty of plainsong.

Rhythm cannot well be defined in a few words. In their excellent little book "The Grammar of Plainsong," the Benedictines of Stanbrook explain rhythm as "the ebb and flow of sound." It is the living spirit which animates the chant, which gives it that beauty, fitness,

and characteristic grace which make plainsong pre-eminently the sacred music of the Church.

Perhaps we may best illustrate the meaning of the word by an example. Let us suppose that we hear two men, one educated and the other uneducated, reading the same passage from one of our English classics. The latter reads badly, spelling out the words almost like a child beginning to read. Instead of giving each syllable its proper quantity or amount of accentuation, he makes them all the same length. He himself probably fails entirely to understand the drift of what he reads, and we, his hearers, suffer likewise. We say that there is no expression about his reading. It is painful to listen to him.

On the other hand, the more cultured reader is fluent. Not only are we able to understand the words he utters, but we do more: we feel that we enter into the spirit of the writer. The animation and evident comprehension which characterize his delivery are in their turn communicated to us. By the tones of his voice we may tell whether the subject-matter is glad or sorrowful, amusing or pathetic. The reader does not always keep the same monotonous pace. Sometimes, when he desires to convey to us a sense of excitement, his speed quickens; at other times he conveys to us a feeling of sadness by the slow and mournful manner of his reading. There is all the difference in the world between his good delivery and the bad reading of his more uneducated companion. That difference corresponds to rhythm. It is just as essential in the singing of music as it is in reading and speaking.

There are two distinct kinds of rhythm—the rhythm of poetry and the rhythm of prose. Both depend on that accentuation of words and syllables which comes to us naturally when we speak. With the former we are

not principally concerned here, although, of course, it enters into hymnody. But both kinds of rhythm take their rise from the same principle. The voice naturally rests upon certain syllables rather than others in the same word, and on one word more than another in the same group. It rises upon one syllable and falls upon the next, or the next but one; it seems to gather force and rises upon still another syllable, and so forth, till finally it seems to rest upon the last syllables of a phrase or portion of a phrase. This rising and falling, a movement regulated as it is by almost natural laws, is what we understand by rhythm.

The rhythm of poetry, or measured rhythm, depends upon certain immutable laws, which are independent of the meaning or sense of the words. In this case the pronounced differentiation between long syllables and short occurs at certain regular intervals, decided beforehand by the particular form of rhythm which the poet desires to employ. This particular form of measured rhythm is called "metre," and when once it has been selected the writer must abide by its laws, and accommodate his words and ideas to its requirements.

It is this form of rhythm which is generally used in modern music, the "time" of the music being to some extent dependent upon the "metre" employed for the words. Free rhythm, as we call that used in speaking or reading, is used also in plainsong, and consequently depends upon the meaning of the words and phrases which are sung.

Hence it is clear that a proper comprehension of at least the general meaning of the words is essential if the chant is to be intelligently rendered.

Although the rhythm used in plainsong is called "free," this does not mean that there are no underlying

principles to govern it. For, just as there are certain rules of punctuation employed by authors in order that the reader may understand how to read intelligently, so there are certain principles which guide the singer to an intelligent method of singing.

Perhaps, before actually giving the simple rules, it will be advisable to say a few words about the true meaning of "accentuation" in its connection with the pronunciation of Latin. Our own language has a very decided kind of accentuation. We pronounce the accented syllables of our words and the accented portions of our phrases with a good deal of stress. Hence, when we come to deal with other languages, we are apt to expect a similarly pronounced form of accentuation; and so in our pronunciation of Latin we fall easily into the mistake of over-accentuating certain important words, while we allow others which we do not consider so important to pass without much attention.

But the Latin language was never accentuated to the same degree as our own, and, in fact, very few, if any, languages are. Consequently, when we are told, as I have been, that the plainsong of the Vatican Edition (which is, in fact, the plainsong of the MSS.) abounds in false quantities, we may reply that our objectors place an entirely false interpretation upon the principles of Latin accentuation. Of course there must be a definite accent upon certain syllables and parts of a phrase; but it is absurd, now that Latin is a dead language, to try and accuse those who were in the habit of speaking it, and who set the plainsong melodies to their words, of not knowing their own language.

We will now give some practical rules for the execution of the plainsong melodies, but a few preliminary remarks are necessary.

Theoretically, all notes have the same value, no matter what their form or shape may be, but this rule is varied in practice according to circumstances. It means, practically, that no note by reason of its shape alone has a different time-value from another, but its value may be altered because of its position in a neum (a group of two or more notes); or, again, because it belongs to an accented syllable. It is easy to tell where one neum begins and another ends, because they are separated from one another by short spaces.

We will assume that the character of the chant and the meaning of the words have already been considered, and that we have come to the examination of the melody as it is blended with the words in phrases. The phrase as a whole and the words individually need careful consideration, because the rhythm depends not only upon the word, but also upon its position in the phrase. Just as in reading, so in plainsong, there is a culminating point in each phrase, up to which the movement flows in increasing volume, and from which it gradually descends. This culminating point is not difficult to discover.

RULES FOR THE EXECUTION OF PLAINSONG.

A.—The Simple Notes.

Individually they have all the same value, but—

- (a) If one belongs to an accented syllable, it is slightly accented.
- (b) If one comes at the end of a word or part of a phrase, it must be held a little longer, and it may be followed by a pause, according to the position of the note in the group and its distance from the culminating point.

B.—Notes forming Part of a Group or Neum.

- (a) The note which commences a neum is accented.
- (b) The note which ends a neum, if it comes at the end of a phrase, is lengthened. There should, however, be no lengthening of the last note of a neum except at the end of a word, NEVER before the beginning of another syllable in the same word.
- (c) A *virga* forming the highest note of a group is very frequently given a special accent.
- (d) The first note of a *pressus* (*vide* Illustration I.) is given a strong accent.

C.—Pauses.

These are marked by vertical lines of varying length (*vide* Illustration I., F).

- (a) Before a quarter bar the last note or the last two notes should be doubled, but the pause thereat should be almost imperceptible, and no breath should be taken if it can be avoided.
- (b) Before a half bar the last note is doubled. When a group of two notes immediately precedes the bar *both* are lengthened. A breath may be taken.
- (c) Before a full bar there is the same doubling, but a longer breath may be taken.
- (d) Before a full bar or double bar (which is the same kind of pause as the full bar, except that it marks the end of a certain piece of chant, or the part taken by one choir) there is a slight *rallentando* movement.

N.B.—If the passage be carefully READ through, a very good idea of its rhythmical proportion may often be gained.

The ends of the words must be clearly pronounced, but all staccato rapping out of the notes, with a view to the better distinguishing of the words, must be avoided.

Although an intelligent following of these rules should be of assistance, nothing will help the choir so much as to hear the chant properly sung by a well-trained choir. The singers can then note for themselves the manner in which the above rules are carried into effect. The Solesmes monks have in recent years organized a summer school in the Isle of Wight, for the assistance of choirmasters, organists, and others interested in the chant. This is perhaps the best help which can be had. The great fault of an inexperienced choir is a want of cohesion and that exquisite grace which results from the strict observance of the laws of rhythm. Consequently, no time will be wasted that is spent in the search for perfection in this all-important subject.

RHYTHMICAL SIGNS.

In order to render the execution of the chant more easy and uniform, the Benedictines of Solesmes publish editions of the Gradual, etc., with the addition of certain marks called "rhythmical signs." These are particularly useful in the case of choirs unacquainted with the language of the Liturgy, since they render the performance "more easy, more precise, and more uniform."

1. The MORA VOCIS, indicated by a dot placed after a note, shows that it must be held for nearly twice its ordinary length. A breath must not be taken unless before a half or full bar.

2. A COMMA on the highest line marks the place where a short breath may be taken.

3. A short HORIZONTAL LINE placed either above or below a note denotes that it is to be held a little longer than usual.

4. The EPISEMA, or ICTUS SIGN, is a tiny vertical line attached, like a tail, to the square notes, and placed before the diamond notes.* This indicates that a slight impulse must be given to the note so marked. (Care must be taken that a square note marked with the Ictus Sign is not confounded with the Virga, the tail of which is much longer, and which, of course, has no special stress.)

Perhaps the words of a letter of Mgr. Dubois, Bishop of Verdun, to his clergy upon the advantages of these rhythmical signs will serve to illustrate the benefits which may be expected from their use :

“The trial of this notation with rhythmical signs which has been made in our cathedral, in our seminaries, and in several parishes of the diocese, has proved entirely successful. . . . It renders the study of the chant much more easy, and enables a choir to be readily formed.

“Finally, thanks to these rhythmical signs, it is possible to obtain from children, the attention of whom it is more difficult to concentrate, a result much more speedy than with the traditional notation without rhythmical signs, certain points of which are obscure and difficult to interpret.”

* In the Vatican editions, the Episema takes the form of a horizontal line above or below the square notes, and a vertical line beneath the diamond notes.

VI

NOTES ON THE LESSONS

THE following series of lessons is by no means intended to form a complete scheme of instruction. Examples as widely varied in character have been purposely selected, in order to suggest a method of treatment of the different styles which will be met with, but space will not permit more than a *suggestive* outline of a course of connected lessons.

The music of the Mass should naturally be the first object of the choir, and after a few preliminary lessons, such as our first six, I would suggest that a start be made upon a simple Mass, such as No. XIV., *Jesu Redemptor*, or No. XI., *Orbis Factor*; then No. IX., *Cum Jubilo*, a little more advanced in difficulty; and then No. II., *Fons Bonitatis*, which is suitable for the more solemn feasts. There is no need, however, for the choirmaster to confine himself to one particular so-called Mass. He may choose whatever is most suitable for his purposes from any part of the Kyriale. Until the choir is sufficiently proficient, the Proper must be monotoned by two cantors. This will require some practice in careful pronunciation and phrasing.

Our examples are taken:

Example 1, from the Preface to the Vatican Gradual.

Examples 3, 4, 5, 6, 7, 11, and 12, from the Vatican Gradual.

Example 10, the *Te Lucis*, *Tantum Ergo*, and *Iste Confessor*, from the "Liber Usualis"; *Ave Maris Stella* from the "Manuale pro Benedictionibus."

Example 9 from the "Psalmi in Notis."

Further examples the teacher may select from the same books, but my own experience seems rather to favour the gradual acquisition of the *necessary* melodies than an attempt to group together and learn melodies of the same class.

There does not seem any particular advantage to be gained by learning together several antiphons of the same mode and then several of another mode, or so many hymns of the same metre.

Whatever plan be adopted, the same care should be given to the explanation and, as far as possible, the perfect rendering of each new melody.

It is necessary nowadays to draw special attention to the liturgical importance and the melodic beauty of the Gradual. Unfortunately, an idea seems to have arisen, even in choirs where plainsong is regularly sung, that it is not necessary to do more than monotone the Gradual. But it should be remembered that, whilst the other portions of the Proper were invented as accompaniments, so to speak, of certain actions of the priest, the Gradual has no such purpose. It stands by itself, and is quite as important as the Epistle. There may be some difficulty in learning the chant of the Graduals, but as some of the most exquisite melodies are those of the Graduals, it is a decided mistake not to make an attempt to learn them. I have therefore given the Gradual for All Saints' Day a special place amongst the examples.

Nothing more remains for me to say except to repeat what I said at the beginning of this note—that the teacher must not consider the following examples as a *course of instruction*. Their purpose is only to show how different classes of melodies should be treated, and their order may be varied according to circumstances.

N.B.—I have made use of the Gregorian notation *alone* throughout this book, because it is the traditional notation, because it is quite sufficiently intelligible to anyone, and also because adaptations of plainsong to modern notation are liable to give a wrong impression of the value of the notes, and serve no particularly useful purpose.

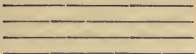
EXPLANATION OF THE NEUMS, ETC., DISCUSSED DURING
THE FOLLOWING LESSONS.


(The numbers refer to Illustration I.)


- (a) **A Quarter Bar.**—Double the last or the two last notes. If it can be avoided, no breathing; if necessary, it must be the slightest.
- (b) **A Half Bar.**—Double as for the quarter bar. A short breath may be taken.
- (c) **A Full Bar.**—The last note or notes doubled, and a slight rallentando movement. A breathing-space.
- (d) **A Double Bar.**—Pause between the two choirs. The last two or three notes have a slight rallentando movement. A full breath may be taken.
- (m. v.) **Mora Vocis.**—Double the note affected. Not necessarily a breathing-space.
- 2. **The Podatus.**—The lower note sung first and slightly accented.


3. **The Clivis.**—The upper note sung first and slightly accented.
4. **The Epiphonus.**—A Podatus of which the second note is LIQUESCENT—*i.e.*, of equal length but weaker intensity.
5. **The Cephalicus.**—A Clivis of which the second note is LIQUESCENT.
6. **The Scandicus.**—First note slightly accented.
8. **The Climacus.**—First note slightly accented, the others slightly more flowing.
10. **The Torculus.**—First note slightly accented.
11. **The Porrectus.**—A Clivis with a third note higher than the second. The top of the thick line marks the first note, and the bottom the second. The first note has a slight accent.
12. **The Torculus Resupinus.**—The first note is accented.
13. **The Porrectus Flexus.**—A Porrectus followed by a lower note. The first and third notes of the Porrectus have the accent.
14. **The Pes Subpunctis.**—Podatus followed by descending notes.
15. **The Scandicus Subpunctis.**—The first note has an accent, the third a slighter stress; but when the second note is a QUILISMA, the first note is lengthened, and the culminating Virga has its special stress.
16. **The Scandicus Flexus.**—Note the culminating Virga, which has some stress.
17. **The Climacus Resupinus.**—A Climacus followed by a higher note.
18. **A Double Strophicus, or Distropha.**—The length of two Puncta, the first of which is a little lower than the last.

Illustration I. — NOTES AND NEUMS.

A  Stave

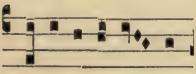
B  The PUNCTUM or SQUARE Note.

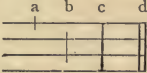
 The VIRGA or TAIL Note.

 The DIAMOND Note.

C  The "DOH" CLEF.


D  The "FAH" CLEF.


E  The "GUIDE" *

F  Different "BARS"


G  The FLAT  O Je-su

H  The NATURAL 


1  Bivirga


2  Podatus


3  Clivis


4  Epiphonus


5  Cephalicus


6  Scandicus


7  Salicus


8  Climacus


9  Ancus


10  Torculus


11  Porrectus


12  Torculus resupinus


13  Porrectus flexus


14  Pes subpunctis


15  Scandicus subpunctis


16  Scandicus flexus


17  Climacus resupinus


18  Strophicus


19  Pes strophicus


20  Clivis strophica


21  Torculus strophicus

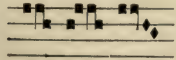
22  Pressus


23  Different Forms of the Pressus


24 


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
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27  Trigon


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
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
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Groups composed of more than one neum

- 18a. **A Triple Strophicus, or Tristropa.**—Three Puncta, of which the middle one is always slightly lower than the first. This neum always comes near the end of a phrase, and requires a < > movement.
20. **Clivis Strophicus, or Clivis with Oriscus.**—The Clivis is treated as usual, but the Oriscus must be very light.
21. **Torculus Strophicus.** — The first note slightly accented.
- 22, 23, and 24. **The Pressus.**—Formed when two notes are placed close together on the same line or space. The first has a marked stress.
- 28, 29, 30, and 31. **The Quilisma.**—This note has a slightly *tremulant* effect, and causes a slight lengthening of the previous note or group.
- * A group composed of Climacus and Pes Subpunctis. Slightly accentuate the first note of the Climacus.

LESSON I.

A BRIEF HISTORY OF PLAINSONG, THE NOTATION, THE CLEF, THE GUIDE, THE BARS.

SUBJECT-MATTER.

History. — Plainsong is the music of the Catholic Church. It is only used by the Church. It is very old music indeed, and was sung in the catacombs of Rome before the days of persecution ended. Pope Gregory the Great arranged it, and so it is sometimes called GREGORIAN CHANT. Introduced to England by St. Augustine, it was sung by his monks before ÆTHELBERT of Kent, and thenceforward for many hundreds of years it was the only music used in the services of the Church. When men began to change their minds about the Catholic Religion, people became careless about the chant, and it

METHOD OF TREATMENT.

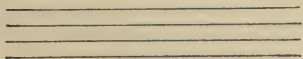
These facts should be told to the class in as interesting a form as possible, particularly if the choir is composed of children, pictures being shown to them of St. Gregory, St. Augustine's landing, and so on.

The idea must be to give them a reverence and love for the Liturgy in general, and its music in particular.

They should understand that the singing of plainsong is a matter not of choice, but of obligation, and that no other music than plainsong can be considered the MUSIC OF THE CHURCH.

began to be disused in many places. Now it has been restored to its proper place in the Liturgy—*i.e.*, the solemn, universal worship of the Church—by Pope Pius X., aided very much by the Benedictine monks, who have done much to preserve the ancient music.

The Stave.—The stave consists of four lines :



Notes.—Upon these lines are grouped certain notes :

- (1) ■ The PUNCTUM, or square note.
- (2) ¶ The VIRGA, or tail note.
- (3) ♦ The DIAMOND note.

The DIAMOND note took its shape because the copier, in the days when the chant had to be copied by hand, used the side of his pen in writing descending passages.

The notes are placed upon the lines to show the RELATIVE TONE VALUE each possesses.

Draw attention to Illustration I., A, and compare with the five lines in Staff notation.

Illustration I., B: Compare with notes in modern notation, and the sound-names in the Tonic Sol-fa notation.

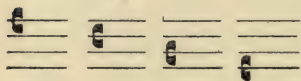
Show the resemblance between the scale and a ladder : when the notes appear to go up the steps of the stave, the voice has to ascend the degrees of sound.

The notes, taken separately, have all the same length, or must all be sung for the same time.

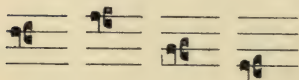
The Clef.—At the beginning of each line of music is placed a CLEF, or KEY. There are two CLEFS, and they may be placed upon any lines. When the music is high, they are placed upon lower lines to save the addition of extra or LEDGER lines.

These two CLEFS are called :

(1) The "DOH" clef.



(2) The "FAH" clef.



We take our *Doh* or *Fah*, as the case may be, from the line upon which the clef is placed. To find the note upon which the melody commences, we have only to run up or

Compare with modern Staff notation, with its crotchets, minims, quavers, dotted notes, etc.

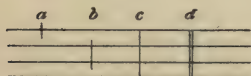
Illustration I., C and D: Compare with the key signature in modern Staff notation, and explain that whereas in the modern notation a note placed upon a certain line always has the same sound or tone value, in plainsong it may have any pitch, because the *Doh* or *Fah* from which it is found may be given ANY desired value.

down the scale from the *Doh* or *Fah*, according to the clef with which we are dealing. We may pitch these two notes wherever we please.

The Guide.—At the end of a line is placed a GUIDE, to show the note upon which the next line commences.



The Bar.—There are four kinds of BAR in plainsong:



Bars mark stops and breathing-places: (a) Indicates a slight check in the singing—not time for a breath if it can be avoided; (b) corresponds to the comma: in reading a rapid breath may be taken; (c) corresponds to a semi-colon: a longer breathing-space; (d) corresponds to

Illustration I., E: The guide may be compared to the word at the bottom corner of a page to be seen in old books, placed there so that the reader might not have to stop when turning over the pages.

Illustration I., F: Try to find out from the class some ideas of the purpose of bars. The use of the bar in modern music will probably be given. This should be contrasted with the use of the plainsong bars. Discover from the children their idea of the use of stops in reading, and compare with the use of bars in music.

the period or full-stop, and is always used at the end of a piece of chant. A full breath may be taken at the double bar.

Give an example of reading and singing, with and without pauses.

SUGGESTED QUESTIONS.

1. What is the stave?
2. What are the names of the notes?
3. Write upon the blackboard a VIRGA, a SQUARE NOTE, a DIAMOND, etc.
4. How many kinds of bars are there, and what are they for?
5. When should breath be taken during the chant?

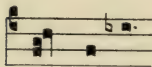
LESSON II.

THE FLAT, THE NATURAL, NEUMS.

SUBJECT-MATTER.

The Flat.—In modern music we notice certain signs before a note which raise or lower the value of that note a semitone. Only two of these are used in plainsong:

THE FLAT (*b*):

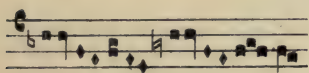


METHOD OF TREATMENT.

Illustration I., G and H: Sing, or let the class sing, the CHROMATIC SCALE, and explain that out of the eight notes of an octave only one can be altered in plainsong. *Te* may become *Ta*. No other notes can be so changed.

which simply lowers the value of *Te* to *Ta*—i.e., one half-tone or semitone. It may not be used with any other note.

THE NATURAL (♮):



which shows that the note has been altered again to its original value.

The FLAT affects all the notes that follow it upon the same line or space, up to the next BAR, *unless* a NATURAL is introduced.

Neums.—Groups of two or more connected notes are called "NEUMS."

The commonest NEUMS are those of two notes.

2. The PODATUS:



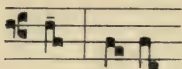
The lower note is sung first.

Point out examples of the FLAT in the chant-books, and illustrations showing that *Te* is the only note affected.

The members of the class should be encouraged to find out their own examples. In this case they are more likely to remember them.

Illustration I.: The names of the NEUMS of two notes and the more common of those of three may be learnt by the class, so that they may be more easily pointed out in the chant-books. Others need not.

3. The CLIVIS :



The top note is sung first.

10. The TORCULUS:



11. The PORRECTUS :



The top of the broad line is counted as one note, and the bottom as the second note, making three in all.

8. The CLIMACUS :



These are perhaps the commonest and simplest NEUMS. Others are given, with their names, in Illustration I.

The class should have plenty of practice in pointing out and identifying NEUMS, and later in finding *Doh* or *Fah*, as the case may be, and SINGING the NEUMS.

Our illustrations may well be used for this purpose, and for the teaching of intervals, of which we are not treating in a separate lesson.

Illustration II.

RAY	{	MODE	
		1. Authentic	
ME	{	2. Plagal	
		3. Authentic	
FAH	{	4. Plagal	
		5. Authentic	
SOH	{	6. Plagal	
		7. Authentic	
SOH	{	8. Plagal	
		9. Authentic	

T = Tonic. D = Dominant.

SUGGESTED QUESTIONS.

1. What is a flat? Write one on the blackboard.
2. Which is the only note with which a FLAT may be used?
3. What does a NATURAL show us? Write one on the blackboard.
4. What is a NEUM?
5. How many NEUMS of two notes are there? What are they called?

EXERCISES.

Practise the typical examples of the modes which form Illustration II., A and B, upon the vowel-sound (*oo, ay, ah, ee, oh*), in turn, changing the pitch of the commencing note each time. The speed also should be varied.

The exercises should be sung very smoothly, each note being kept clear and distinct, yet with a gliding movement from one to another.

Other exercises upon the same principle may be drawn up by the teacher without much difficulty, and written upon the blackboard.

LESSON III.

SOME IDEA OF THE PLAINSONG TONALITY.

SUBJECT-MATTER.

The eight notes of the SCALE are called *Doh, Ray, Me, Fah, Soh, Lah, Te, Doh*.

METHOD OF TREATMENT.

Illustration II.: If possible, play upon the piano a short passage of music in the MAJOR scale, followed by another in the MINOR scale. Ask the class to explain the difference in character.

The manner in which the tones and semitones of the scale are arranged is called a *MODE*.

There are eight modes in plainsong. Each has a special style of its own. The Church uses these *MODES* to express different shades of feeling.

The two principal notes in each mode are the *dominant* or leading note, and the *tonic* or ending note.

In the plainsong books we are told the mode of each melody by a figure—1, 2, 3, etc.—placed before the first bar.

Explain by analogy the modes of plainsong.

Show by means of suitable questions, that in speaking and singing we have different ways of expressing our emotions. These may be called *MODES* of expression. It is exactly the same in plainsong.

A modulator should be made as large as possible, and used with the blackboard. This should be placed before the class, and the scale of each mode sung. The exercises of Illustration II., A and B, should be again taken, and also melodies from the Kyriale. These should be transcribed on the blackboard and sung, in the first instance, without any attempt at rhythm.

Care should be taken to emphasize the *tonic* and the *dominant* of each *MODE*.

SUGGESTED QUESTIONS.

1. What is the meaning of the word *MODE*?
2. What are the *MODES* for?
3. What are the two principal notes in a *MODE* called?

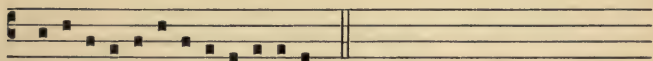
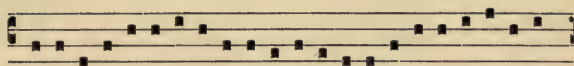
Illustration II A.

TYPICAL MELODIES OF THE MODES.

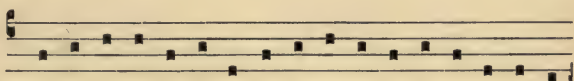


Illustration II^B.

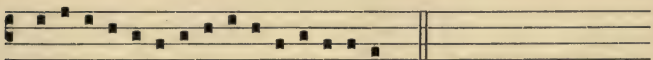
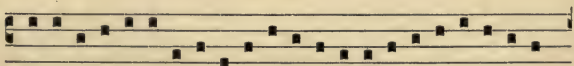
Mode V.



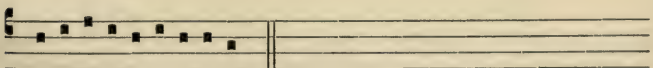
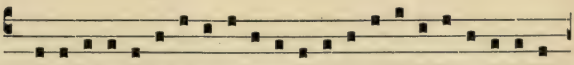
Mode
VI.



Mode
VII.



Mode
VIII.



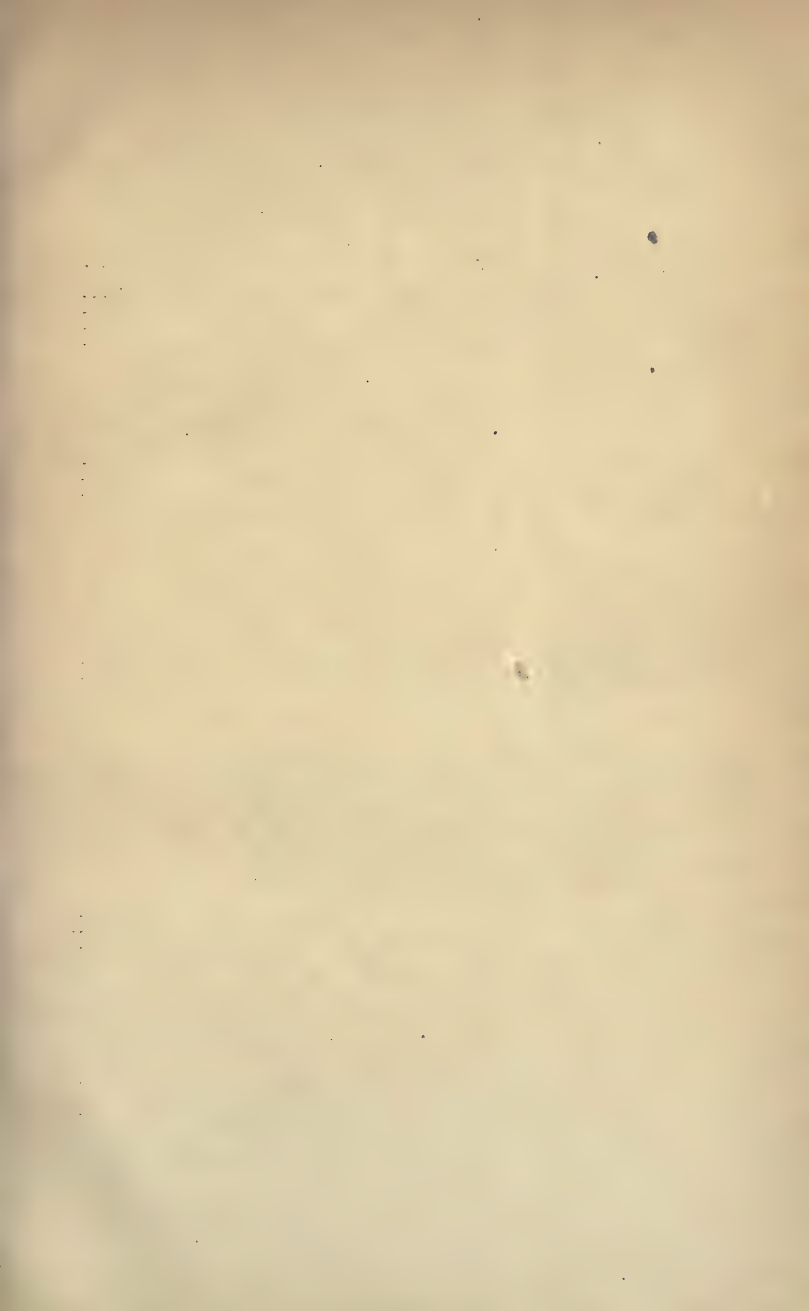
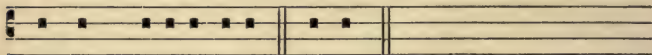


Illustration III.

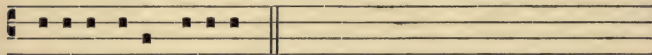
THE RESPONSES AT MASS.

1.— R̃. to the DOMINUS VOBISCUM and the 1st and last PRAYERS.



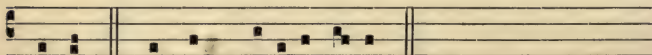
Et cum Spí-ri-tu tu-o. Amen.

2. — R̃. at the Announcing of the GOSPEL.

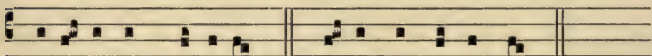


Gló-ri- a ti-bi Dómine.

3. — R̃R̃. at the PREFACE.

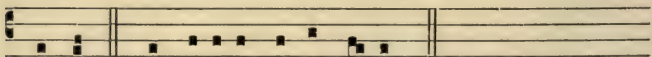


Amen. Et cum spí-ri-tu tu- o.



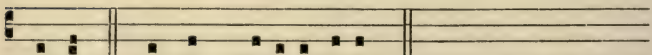
Habémus ad Dómi-num. Dignum et justum est.

4. — R̃. at the PATER NOSTER.



Amen. Sed lí-be-ra nos a ma- lo.

5. — R̃. at the PAX DOMINI.



Amen. Et cum spí-ri-tu tu- o.

Note the 3 different melodies to *Et cum spiritu tuo*.

4. How can you tell (1) the *dominant*, and (2) the *tonic* of a *MODE*?

5. How would you tell the *MODE* of a melody shown to you?

The teacher with a modulator before his class will be able to strengthen the weak points of his explanation by questions far more appropriate than any we can devise for him.

LESSON IV.

THE RESPONSES AT MASS.

METHOD OF TREATMENT.

Illustration III.

1. Explain that these are examples of *SYLLABIC CHANT*—*i.e.*, chant in which one note is given to each syllable. There are in syllabic chant never more than three notes to any syllable, and that only occasionally.

2. Each response should be *read*—first by the teacher, slowly, and then by the class. This process should be repeated until correct pronunciation is attained. The meaning of each response should be explained.

3. The melody should be sung to a vowel-sound, preferably *oo* (usually improperly sounded).

4. The words and the melody should then be sung together. Care should be taken to keep the correct accentuation, as in all recitative passages.

5. The first note of a *Podatus* or *Clivis* should be given its proper stress.

6. The choir should be trained to accommodate the pace at which the responses are sung to that of the priest, but it should not be too fast.

7. The responses should be sung without a musical instrument.

8. The singers should all begin together promptly, continue and end together.

9. It should be explained that by singing the responses the congregation (not the choir only) finds a means of expressing its unanimity with the priest in offering the Holy Sacrifice.

SUGGESTED QUESTIONS.

1. What kind of chant is used for the responses?
2. Why is it called SYLLABIC?
3. What are the points to be careful about?
4. What is the meaning of "———"?
5. Why should the singing of the responses receive special attention?

LESSON V.

THE CREED.

This lesson must be taken in two parts: (a) as far as *Sepultus est*, and (b) thence to the end.

1. Commence with a few general remarks on the lines of those in the Glossary (*vide* CREED).

2. Explain that it is SYLLABIC CHANT. The pace must therefore be that of fairly rapid reading.

3. The melody is in the fourth mode—Dominant *Ray*, Tonic *Me*.

4. Give translation of the whole.

5. Examination of phrases, from one bar or pause to another.

(a) Each phrase should first be recited slowly by the teacher, and then repeated by the class. Pro-

Illustration IV.

CREDO I.

4. 

Credo in unum De-um, Patrem omnipot-éntem, fac-



tó-rem coeli et terrae, vi-si-bí-li-um ómni-um et invi-si-



bí-li-um. Et in unum Dómi-num Jesum Christum, Fí-



li-um De-i unigé-ni-tum. Et ex Patre na-tum ante óm-



ni-a saécu-la. De-um de De-o, lumen de lúmi-ne,



De-um ve-rum de De-o ve-ro. Gé-ni-tum non factum, con-



substanti-á-lem Patri: per quem ómni-a facta sunt. Qui



propter nos hómines, et propter nostram sa-lú-tem descén-

Illustration V.

CREDO I. (continued)

M.V.(2)d M.V. b 2

dit de coelis. Et incarná-tus est de Spí-ri-tu Sancto ex

3 M.V. b 2 3 M.V. d

Ma-rí-a Vírgi-ne : Et homo factus est. Cru-ci-fí-xus ét-i-

M.V. b 2 M.V. b 2 3

am pro nobis : sub Ponti-o Pi-lá-to, passus et sepúltus

M.V. d M.V. b 2 M.V. d

est. Et resur-ré-xit térti-a di-e, secúndum Scriptúras.

M.V. b 2 M.V. d 2

Et ascéndit in coelum : sedet ad délixeram Patris. Et

21 a 2

í-te-rum ventúrus est cum gló-ri-a judi-cá-re vivos et

3 M.V. b M.V.(2)d

mórtu-os cu-jus regnit non e-rit fi-nis. Et in Spí-ri-tum

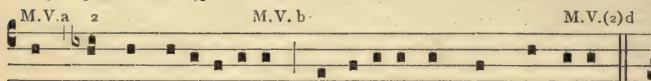
M.V.(2)a 2 M.V. b

Sanctum Dómi-num, et vi-vi-fi-cántem : qui ex Patre Fi-li-

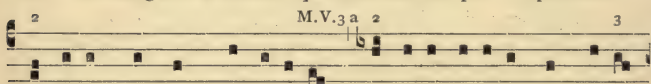
Illustration V.



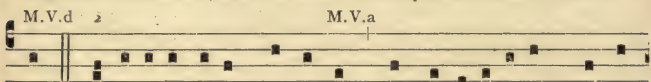
oque procedit. Qui cum Patre et Fí-li-o simul adorá-



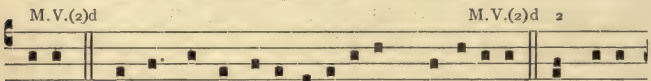
tur, et conglo-ri-fi-cá-tur : qui locú-tus est per Prophé-tas.



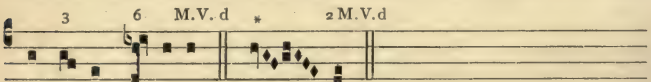
Et unam sanctam cathó-li-cam et apostó-li-cam Ecclé-si-



am. Confí-te-or unum baptísma in remissi-ónem pecca-



tórum. Et expécto resurrecti-ónem mortu-órum. Et vi-tam



ventú-ri saé-cu-li. A-men.

nunciation should be carefully watched, particularly the *u* sound, and the proper accentuation preserved.

6. Examination of the melody.

(Attention will be drawn to the following details as they occur in the chant. For an explanation of the letters, see the list before the notes on these lessons.)

(*b*) The melody follows the phrases from pause to pause.

(*c*) The attention of the class should be drawn to the different pauses, breath being taken only at C and D.

(*d*) The *PODATUS* and *CLIVIS*, when they occur must be noted, also the *TORCULUS STROPHICUS* (21). These are the only neums which appear in the Creed, except the *SCANDICUS* (15) in the last phrase, and the long neum in the Amen.

(*e*) The *MORÆ VOCIS* must be pointed out.

7. The phrase should then be sung to a vowel-sound by the teacher. The vowel-sound should be changed from time to time.

8. It should be repeated by the class until perfect.

9. The teacher should then sing the words and melody of the phrase together, and this should also be repeated by the class until perfect.

10. Each phrase must be treated in this way.

11. When sufficient phrases have been treated, sing from one double bar to another.

12. No accompaniment should be used if it can be avoided.

13. All breathing, except at the proper breathing-places, must be carefully checked.

LESSON VI.

THE ASPERGES.

1. Antiphonal chant of the thirteenth century. The words are taken from the fiftieth Psalm. It is sung before Mass upon Sundays only (*vide* "Antiphonal Chant" in Glossary).

Mode 7.—Dominant *Ray*, Tonic *Soh*.

2. TEMPO, fairly quick.
3. Translations and sense of the whole.
4. Examination of phrases (divided by lines).

(a) Recite each phrase and let the choir repeat until perfect.

(b) Sing the melody to a vowel-sound, then let the choir repeat, and afterwards the melody and words should be taken together.

1. ASPERGES ME* (Thou shalt sprinkle me). Intoned by the Celebrant.

Note that the asterisk (*) shows the end of the intoned passage.

Note 2, 8, and the M.V. (MORA VOCIS).

2. DOMINE (O Lord).

Note 3, 2, and 29. In 29 the toothed note is the *QUILISMA*, the effect of which is the lengthening of the previous note. The *QUILISMA* itself has a very slightly tremulant movement.

3. HYSSOPO ET MUNDABOR (with hyssop, and I shall be clean).

Note 8 and 10 and the M.V. There is a full bar here, which means a space for breathing.

4. LAVABIS ME (Thou shalt wash me).

Illustration VI.

ASPERGES ME.

2 8 M.V. a 29 3 a 8 10

7. Aspér- ges me, * Dó-mi-ne hyssó-po, et mundá-

M.V. c M.V. b 15 M.V. d

bor : lavá- bis me, et su-per ni- vem de- albá- bor.

10 M.V. c 4

Ps. 50. Mi- se-ré-re me- i, De- us, * se-cúndum magnam mi-se-

29 18 M.V. d M.V. a

ri-córdi- am tu- am. Gló- ri- a Patri, et Fí-li-o, et Spi-rí-

5 M.V. c M.V. a

tu- i Sancto : * Sic-ut e-rat in princí-pi- o, et nunc, et sem-

M.V. c M.V. d

per, et in saécu- la saecu- ló-rum. A- men.

5. ET SUPER NIVEM DEALBATOR (and I shall be whiter than snow).

Note 15. and the *rallentando* movement which commences on the penultimate syllable.

6. PSALM L. It may be remarked that formerly more than one verse of the fiftieth Psalm was sung, and the antiphon repeated after each verse.

7. MISERERE MEI, DEUS * (Have mercy upon me, O God). Intoned by the cantors. .

Note the notes affected by the M.V., and 10.

8. SECUNDUM MAGNAM MISERICORDIAM TUAM (according to Thy great mercy).

Note the gentle "swelling" of the voice on the triple STROPHICUS, and the *rallentando* before the double bar.

Note also 4, 29, and 18.

The pronunciation of the word *Misericordiam* will probably need attention. There is a tendency to pronounce the first three syllables like the English "misery," almost omitting the second.

9. GLORIA PATRI, ET FILIO (Glory be to the Father and to the Son).

10. ET SPIRITUI SANCTO (and to the Holy Ghost). These two verses are sung by the Cantors).

11. SICUT ERAT IN PRINCIPIO (As it was in the beginning).

12. ET NUNC ET SEMPER (is now, and ever shall be).

The M.V. at the quarter bar separating these phrases should be of short duration.

13. ET IN SAECULA SAECULORUM. AMEN (world without end. Amen).

14. The antiphon is then repeated.

N.B.—The melody, of course, should be sung as a whole after being treated in phrases.

It is interesting to trace, by comparison with the first

ad libitum chant for the Asperges, which belongs to the tenth century, the gradual elaboration of the melody.

LESSON VII.

THE INTROIT FOR ALL SAINTS' DAY (GAUDEAMUS).

1. Antiphonal chant, formerly used for the Feast of St. Agatha. It became very popular, and was subsequently adapted for other occasions, including the Feast of All Saints.

Mode 1.—Dominant *Lah*, Tonic *Ray*.

2. TEMPO, not too quick.
3. Translation and sense of the whole.
4. Examination of phrases (as in previous lesson).

1. GAUDEAMUS OMNES IN DOMINO (Let us all rejoice in the Lord). The first word intoned by the cantors).

Note 6, 5, 10, and the long neum on the syllable *mi*, formed by Clivis and Porrectus (11), joined by Quilisma. Owing to the Quilisma, a M.V. is necessary on the previous note.

2. DIEM FESTUM CELEBRANTES (celebrating a holy day).

Note the CLIVIS STROPHICUS or CLIVIS with ORISCUS (20).*

3. SUB HONORE SANCTORUM OMNIUM (in honour of all the Saints). The M.V. on the isolated punctum *no*.

* In "Le Nombre Musicale," vol. i., p. 380 (*note*), Dom Mocquereau remarks that there are occasions, such as this, in which a lowering of the note which precedes the Oriscus has a pleasing effect. Thus, instead of *Soh-Fah* before the Oriscus upon *Fah*, the syllable *tum* may be sung—*Soh-Me-Fah*.

As Dom Mocquereau further remarks, skilled singers will probably be able to sing a note somewhere between *Me* and *Fah*.

Illustration VII.

THE INTROIT FOR ALL SAINTS DAY.

I. 

Gaude- ámus * omnes in Dó- mi- no, di- em fe-



stum ce-le-brántes sub honó- re sanctórum ómni- um :



de quorum so-lemni-tá- te gaudent An- ge- li, et



colláu- dant Fí- li- um De- i. *Ps.* Exultá-te iusti in



Dómi-no : * rectos decet col- laudá-ti- o. Gló-ri- a Patri, et



Fí- li- o, et Spi- rí- tu- i Sancto : * Sic-ut e- rat in princí- pi- o



et nunc, et semper, et in saécu- la saecu- ló- rum. A- men.



4. DE QUORUM SOLEMNITATE GAUDENT ANGELI (at whose solemnity the Angels rejoice).

Note the M.V., again on a single punctum, and the long neum made up of Podatus and Porrectus on *An*. The first note of each of the composing neums must be slightly emphasized.

5. ET COLLAUDANT FILIUM DEI (and give praise to the Son of God).

Note another single punctum and 14. A long neum on *um*; the first note of each of the component neums requires stress. Also on *De* first note doubled on account of Quilisma.

6. EXULTATE JUSTI IN DOMINO (Ye just, rejoice in the Lord). Intoned by the cantors.

7. RECTOS DECET COLLAUDATIO (It is meet that the Saints should give praise).

Again note the triple Strophicus.

8, 9, 10, 11. GLORIA PATRI, etc.

Treat as in the Asperges.

12. Repeat the antiphon.

LESSON VIII.

FOUR HYMNS.

N.B.—This lesson may be extended over two or more occasions. Although in our illustrations we have only given one verse of each hymn, each of our examples should, of course, be treated as a whole.

A. THE "TE LUCIS" (THE COMPLINE HYMN).

Mode 8.—Dominant *Doh*, Tonic *Soh*.

1. Give the translation of the whole, explaining the sense and showing the connection with the last day-hour.

2. By reciting a verse show that the rhythm is different from that of prose, and that the accent depends upon the METRE, and not merely upon the words. This accent recurs at certain regular intervals.

The metre of the *Te Lucis* is IAMBIC TRIMETRE, the metric accent occurring as illustrated, the secondary on the second syllable, and the principal on the sixth.

3. The words should then be learnt, and, if necessary, recited first by the teacher and then by the class, with the proper metric accentuation. The class should now be able to read at sight easy syllabic chant, such as that of the *Te Lucis*.

4. The Mora Vocis at the end of the second and fourth lines should be pointed out, and the SCANDICUS SUBPUNCTIS (15) noted. This group has a strong accent on the first note, and a slightly weaker accent on the culminating Virga.

At this stage it should be hardly necessary to treat the melody apart from the words.

5. Each verse of the hymn should be sung in the same way.

6. The variations which occur in the DOXOLOGY at certain seasons may be mentioned, and different forms sung.

7. In hymns of this metre the whole of the first line is intoned by the cantors; the verses are sung by alternate sides of the choir, and Amen is sung by both sides.

B. THE "TANTUM ERGO."

Mode 3.—Dominant *Doh*, Tonic *Me*.

1. Treat as before, explaining that the metre this time is TROCHAIC (four lines, alternately of eight and seven syllables, the principal accent occurring on the seventh

Illustration VIII.

HYMNS.

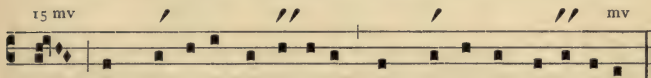
TE LUCIS (Compline Hymn.)

8.



Te lu-cis ante términum, Re-rum Cre-á-tor, pósci-

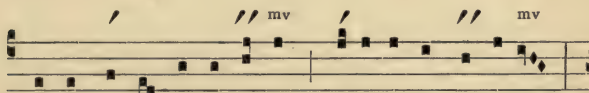
15 mv



mus, Ut pro tú-a cleménti-a Sis praesul et custó-di-a.

TANTUM ERGO.

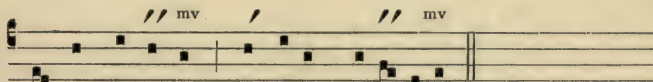
3.



Tantum ergo Sacraméntum, Vene-rémur cértu-i :



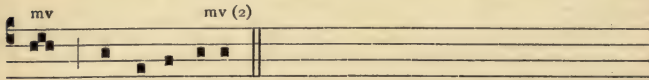


Et antíquum documéntum, Novo cedat rí-tu-i : Praestet fi-



des suppléméntum, Sénsu-um de-féctu-i.

ISTE CONFESSOR (Hymn at Vespers of Confessor Pontiff).

8. 
 I-ste Conféssor Dómi-ni co-léntes Quem pi-e lau-
 18
 dant pópu-li per orbem, Hac di-e lae-tus mé-ru-it be-á-

 tas Scánde-re sedes.

AVE MARIS STELLA

Hymn at Vespers of Our Lady. Carthusian Melody of XII. Cent.

4. 
 A-ve ma-ris stella, De-i Ma-ter alma, Atque

 semper Virgo, Fe-lix coe-li porta.

and the secondary accent on the third syllable in the eight-syllabled lines, and upon the fifth and first in the seven-syllabled lines).

2. Each verse should be treated in the same manner as that we have explained above. Note the M.V. at the end of each line. It is double—*i.e.*, on two notes, at the end of the fourth line.

3. In hymns of this metre the whole of the first line is intoned by the cantors.

C. THE "ISTE CONFESSOR."

Mode 8.—Dominant *Doh*, Tonic *Soh*.

1. SAPPHIC METRE : three lines of eleven syllables and a short line of five. In the long lines the principal accent is on the tenth and the secondary on the fourth syllables. In the short line the principal accent is on the fourth syllable, and the secondary on the first.

2. Treat each verse as before, paying special attention to the metric accent, noting the M.V. (double) and the Double Strophicus.

3. When the CAESURA after the fifth syllable, marked by an asterisk, is preceded by a double neum, the Podatus or Clivis (here the Podatus) is very slightly lengthened.

4. In this hymn, as in all those of which the first line has more than eight syllables, the cantors intone as far as the Caesura.

D. THE "AVE MARIS STELLA."

Mode 4.—Dominant *La*, Tonic *Me*.

The melody we have chosen for this hymn is a Carthusian chant, also found in old English MSS. (*Man. pro Bened.*).

1. An exception to the series of TROCHAIC hymns, having only four lines, each of six syllables. The principal accent is on the fifth, and the minor accent on the third.

2. Proceed with each verse as in the other examples, noting the M.V. and the neum on the second syllable of the second line (marked with a cross), composed of a Podatus, connected by a Quilisma to a Clivis. The Quilisma necessitates the lengthening of the first note of the Podatus, a shortening of the second, and again more stress upon the Virga following the Quilisma.

3. The cantors intone the whole of the first line.

GENERAL REMARKS UPON THE EXAMPLES IN THIS LESSON.

1. A special explanation is necessary of the pre-eminent importance of the METRIC ACCENT compared with the NATURAL ACCENT.

2. Hymns should be sung lightly and freely, and at a moderate pace. A space for breathing may be taken at a full bar.

3. For exercise several hymns of the same metre may be sung to the same melody.

4. The verses should be sung by alternate choirs, the AMEN by both.

5. Note the remark on "Elision" in the Glossary. In addition, we may say that, though a vowel is "elided," it must not be slipped over as though it did not exist. For example, in the line "*Monstra te esse matrem*" *te esse* should *not* be pronounced "*tesse*," but both *te* and *esse* should be pronounced distinctly.

Illustration IX.

THE MAGNIFICAT, 8th Tone.

Int.	Tenor or Reciting Note.	Mediation.	Tenor.	Final Cadence.
1. Magní- fi- cat			ánima	a Dó-mi-num.
2. Et exsul-távit spíritus			* in Deo salu-	ri me-o.
3. Qui-a re-spexit humilitatē ancillae			* ecce enim ex hoc beátam me dicent omnes gene-ra-	ti ó- nes.
4. Qui-a fe-cit mihi magna qui			* et sanctum	men e-jus.
5. Et mi-se-rícórdia ejus a progénie in pro-			* timen-	e-bus e-um.
6. Fe-cit pot-éntiam in brachio			* dispérsit supérbos mente	i-sui.
7. De-pó-su-it poténtes de			* et exal-	hú-miles.
8. E-su-ri-éntes implévit			* et dívites dimi-	in- á- nes.
9. Sus-cé-pit Israel puerum			* recordátus misericór-	ae su- ae.
10. Sic- ut lo-cútus est ad patres			* Abraham et sémini e-	in saéc-u-la.
11. Glóri-a Patri et			* et Spírít-	i San-cto.
12. Sic- ut e-rat in princípío, et nunc, et			* et in saécula saecu-	rum. A-men.

LAUDATE PUERI, Tone 3.

Final Cadences.

Psalm 112.

LAUDATE PUERI, Tone 3.

Int. Reciting Note. Mediation. Reciting Note.

1.	Laudá- te	pú-e- ri	Dómi- ne	* laudá- te	* laudá- te	no- men	Dómi- ni.
2.	Sit nomen Dómini	be- ne	dí-	* ex hoc nunc, et us-	* ex hoc nunc, et us-	que in saecu-	lum.
3.	A solis ortu usque	ad	oc-	* laudabile	* laudabile	no- men	Dómi- ni.
4.	Excelsus super omnes	gén-	tes	* et super caelos gló-	* et super caelos gló-	ri- a	e- jus.
5.	Quis sicut Dóminus no-						
	ster, qui in ál-	tis	há-bi-	* et humília respicit in caelo	* et humília respicit in caelo	et in ter-	ra?
6.	Súscitans a	tér-	ra	* et de stércore é-	* et de stércore é-	ri- gens	páupe- rem :
7.	Ut collocet eum	cum	ín-o-	* cum princípibus pó-	* cum princípibus pó-	pu- li	su- i.
8.	Qui habitare facit stéri-	lem	in	* matrem filio-	* matrem filio-	rum	lae- tán- tem.
9.	Glória	Pá- tri,	et	* et Spíri-	* et Spíri-	tu- i	San- cto.
10.	Sicut erat in princípio, et nunc,	et	sem-	* et in saecula saecu-	* et in saecula saecu-	ló- rum	A- men.

LESSON IX.

PSALMODY.

A. THE "MAGNIFICAT."

1. Explain the meaning of Psalmody and its use in the services of the Church.

2. Pronunciation. Each verse should be treated separately.

3. Point out (*a*) the INTONATION, (*b*) the TENOR OR RECITING NOTE, (*c*) the MEDIATION, (*d*) the ASTERISK separating the two parts of the verse, (*e*) the renewed RECITING NOTE, and (*f*) the FINAL CADENCE.

4. Note that the intonation is repeated before each verse.

5. Observe the accent on the first note of the MEDIATION.

6. Note the pause at the asterisk, equal in length to the cadence of the mediation.

7. The accent of the final cadence must be observed.

8. The pause at the end of the verse is equal in length to the last note.

9. Care must be taken in verses 3 and 5 that the long passages on the reciting note are sung evenly, giving due weight to the natural accentuation of the words.

10. The mediation and the final cadence must not be sung too heavily, the intensity of the voice decreasing slightly after the strong accent.

11. The verses are, of course, sung by alternate choirs.

B. THE "LAUDATE PUERI."

1. The meaning of this Psalm, as well as that of the *Magnificat*, should be first explained.

2. Point out the intonation, etc.

3. Note that the intonation is not repeated.
4. Each verse may be sung to each of the four endings.
5. Note the *two* accents of the mediation.

GENERAL REMARKS.

1. Except in the very long verses, breath should not be taken unless at the asterisk.
2. There is a slight *rallentando* movement after the last accent at the mediation and final.

LESSON X.

ANTIPHONS.

1. The object of the antiphons is to sum up in a few words the sense of the Feast. At Easter-tide ALLELUIA is added as a sign of joy.
2. TEMPO, fairly quick and smooth.
3. Translation, etc.
4. Examination of the phrases:
 - (a) Recite each phrase, and let the choir repeat it until correct.
 - (b) Sing the melody to a vowel-sound, and let the choir repeat.
 - (c) Blend the words with the melody.

A. THE FIRST ANTIPHON AT VESPERS ON EASTER DAY.

Mode 8.—Dominant *Doh*, Tonic *Soh*.

1. ANGELUS AUTEM DOMINI (But the Angel of the Lord). Intoned by the cantors or one of the choir at their prompting.

Note 5 and the M.V.

2. DESCENDIT DE COELO (came down from heaven).

Illustration X. ANTIPHONS.

Ist Vespers of Easter.

1. Ant. 8. G 5 M.V. M.V.

⁂ Ange-lus autem Dó-mi-ni * descéndit de coe-lo, et

M.V. M.V. M.V.

accé-dens revól-vit lá-pi-dem, et sedébat super e-um, alle-

M.V. (2)

lú-ia, alle-lú-ia. E u o u a e.

2nd Vespers of Christmas.

Ant. 1. J M.V. 11 M.V.

Hó-di-e * Chri-stus natus est : hó-di-e Salvá-tor appá-

M.V. M.V.

ru- it : hó-di-e in terra canunt Ange-li, laetán-tur Archán-

M.V. 14 M.V. M.V.

ge-li : hó-di-e ex-úl-tant justi, dicéntes Gló-ri-a in ex-

M.V.M.V.

célsis De-o, alle-lú-ia. E u o u a e.

Vespers of Easter.

Ant. 2.

M.V. 23 M.V.

Haec di- es, * quam fe- cit Dó-

M.V. 6 23 23 15 23 M.V. 15 23 23 23

mi- nus : exsulté- mus,

M.V. M.V. M.V. 29 M.V. M.V.

et lae- té- mur in é- a.

12 M.V.

3. ET ACCEDENS REVOLVIT LAPIDEM (and coming near, rolled back the stone).

4. ET SEDEBAT SUPER EUM. ALLELUIA (and was sitting upon it. Alleluia).

5. E, U, O, U, A, E, the vowels of the words "saeculorum. Amen." These letters give the ending of the Psalm tone, while the "8" shows the tone. These letters will be found after each antiphon.

B. ANTIPHON TO THE "MAGNIFICAT," CHRISTMAS,
SECOND VESPERS.

Mode 1.—Dominant *Lah*, Tonic *Ray*.

1. HODIE CHRISTUS NATUS EST (To-day was Christ born). The first word is intoned by the Celebrant.

Note the Porrectus (11) and the M.V.

2. HODIE SALVATOR APPARUIT (To-day appeared a Saviour).

3. HODIE IN TERRA CANUNT ANGELI (To-day the Angels sing upon earth).

4. LAETANTUR ARCHANGELI (the Archangels rejoice).

5. HODIE EXULTANT JUSTI DICENTES (To-day the just exult, saying).

Note 14 and the M.V. following.

6. GLORIA IN EXCELSIS DEO. ALLELUIA (Glory to God in the highest. Alleluia).

C. THE "HAEC DIES."

This antiphon takes the place of the hymn, the chapter, and the versicle, etc., on Easter Day and during the Octave.

Mode 2.—Dominant *Doh*, Tonic *Lah*.

1. HAEC DIES (This is the day).

Note the long neums following the *Clavis*, upon *di*. Intoned by the cantors.

2. QUAM FECIT DOMINUS (which the Lord hath made).

Note 23, the PRESSUS, which occurs three times in this phrase, the TRISTROPHA on *mi*, the M.V., and 6.

3. EXULTEMUS (Let us rejoice).

Note 15, 23, which occurs four times, and the M.V.

4. ET LAETEMUR (and be glad).

5. IN EA (in it).

Note the vocalization on the last syllable, the usual place for the most elaborate embellishments of the chant.

Note also the M.V., 29 and 12, the third note of which is also accented.

LESSON XI.

THE GRADUAL FOR THE FEAST OF ALL SAINTS' DAY.

The Gradual is a piece of chant, usually of great beauty, sung between the Epistle and Gospel. It is responsorial in form (*vide* "Responsorial Chant" in Glossary, also "Gradual").

Mode 1.—Dominant *Lah*, Tonic *Ray*.

(a) TEMPO, with solemnity.

(b) Translation, etc.

(c) Examination of phrases (as before).

1. TIMETE DOMINUM (Fear the Lord). The first word is intoned by the cantors.

Note the M.V. and the PRESSUS (23).

2. OMNES SANCTI EJUS (all ye His Saints).

Note 29, 23, 13, 4, 15.

3. QUONIAM NIHIL DEEST (for nothing is lacking).

Note 29 and 1. Mind the pronunciation of NIHIL.

4. TIMENTIBUS EUM (to them that fear Him).

5. INQUIRENTES (but they that seek). This phrase should be taken in two parts.

Note 5, 4, and 23.

Illustration XI.

GRADUAL FOR THE FEAST OF ALL SAINTS.

I.

M.V. M.V. 23 M.V. 29 23 13

Ti-mé-te * Dómi-num omnes san-cti

15 23 M.V. 29 1 M.V. 4

e-jus : quó-ni-am ni-hil de-est timén-

23 M.V. 23 20 M.V. 5 4 23

tibus e-um. V. In-qui-rén-tes

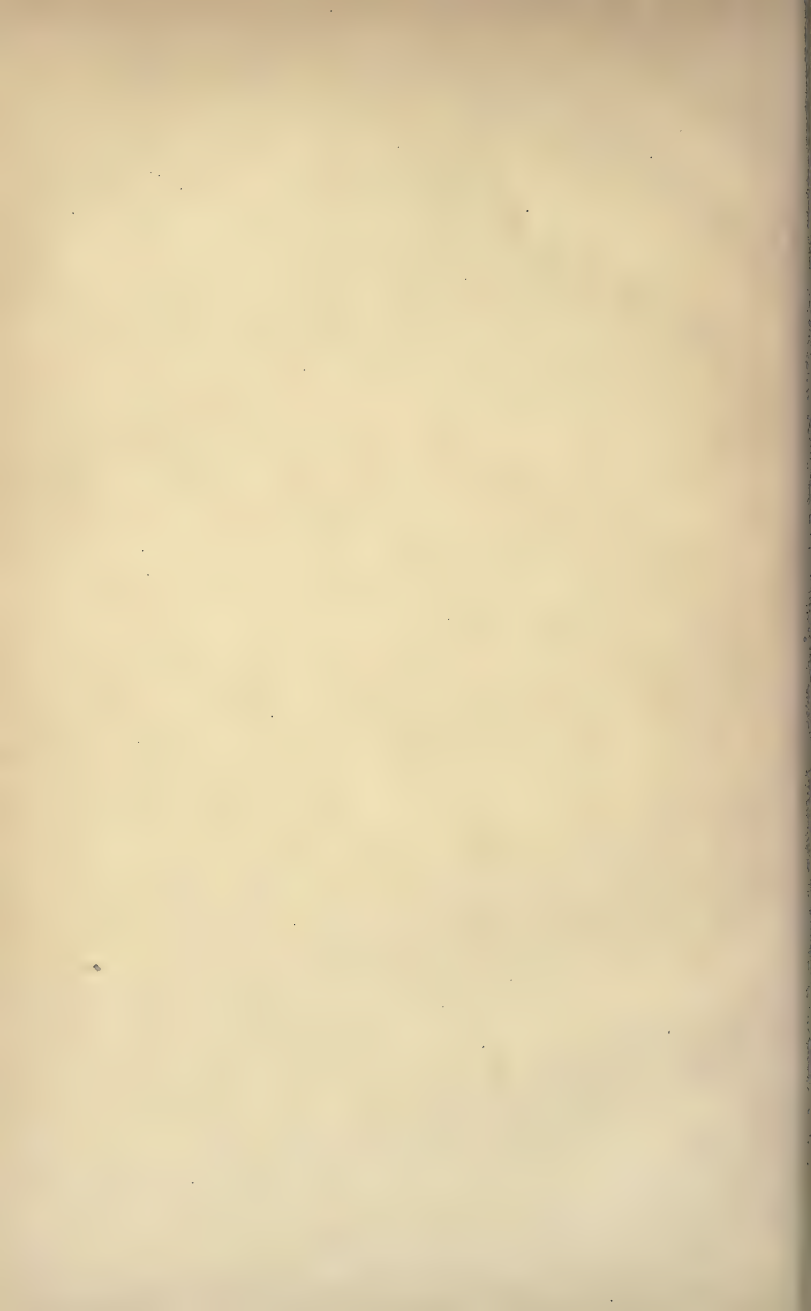
M.V. 16 15 M.V. 24 24 14 20 13 4

au-tem Dó-

14 M.V. M.V. 23 23 M.V.

minum non de-fí-ci-ent o-mni * bo-no.

23 23 M.V. 23 20 M.V.



In the second part of the phrase note 16 and 15. A breath may be taken, if necessary, at the quarter bar, and at our further division of the phrase.

6. AUTEM DOMINUM (the Lord). This phrase is divided into three :

- (a) Note 24 and 14.
- (b) Note 20, 13 and 4.
- (c) Note 14.

A breath may be taken after (a), (b), and (c).

7. NON DEFICIENT (shall not want for).

8. OMNI BONO (any good thing). This phrase also is divided into three parts, two being reserved for the MELISMA.

Note the Pressus in each division. A breath may be taken after the second division, if it is really necessary.

N.B.—The singing of such melismatic chant as that of the Gradual, and the Alleluias in the next example, affords the greatest scope for the exercise of the true rhythmical sense. The whole movement should be one continual flow of melody, and the accentuation of certain notes should not be so marked as to interfere with the freedom.

The verse is sung by the cantors, but the choir takes up the chant after the word *omni*.

Note the repetition of the melody at the end.

LESSON XII.

MORE EXAMPLES OF MELISMATIC CHANT.

For the meaning of the words "melismatic chant," see the Glossary.

The ALLELUIA, being a song of joy, is often adorned with the most ornate melodies.

The vocalization of the last syllable of the Alleluia is called *JUBILUS*. St. Augustine calls it "a song of joy without words."

Mode 8.—Dominant *Doh*, Tonic *Soh*.

1. *TEMPO*, a little more quick than the Gradual, the verse being quicker than the Alleluia itself.
2. Translation, etc., of the verse.
3. Examination of the phrases, as directed before.

A. ALLELUIA, ETC., FOR FEAST OF ALL SAINTS.

Mode 8.—Dominant *Doh*, Tonic *Soh*.

1. ALLELUIA.

Note 5 and 23, the different M.V. and 16.

2. THE VERSE.

VENITE AD ME (Come unto Me).

3. *OMNES QUI LABORATIS* (all ye who labour). A very long phrase, which will require careful breathing. M.V. on the *nes*.

A breathing-space at the half bar.

4. *ET ONERATI ESTIS* (and are heavy burdened).

5. *ET EGO REFICIAM VOS* (and I will refresh you).

Note the different M.V. and the repetition of the melody, which should be very carefully sung.

Breath may be taken, if absolutely necessary, at the quarter bars.

The Alleluia should be recommenced immediately.

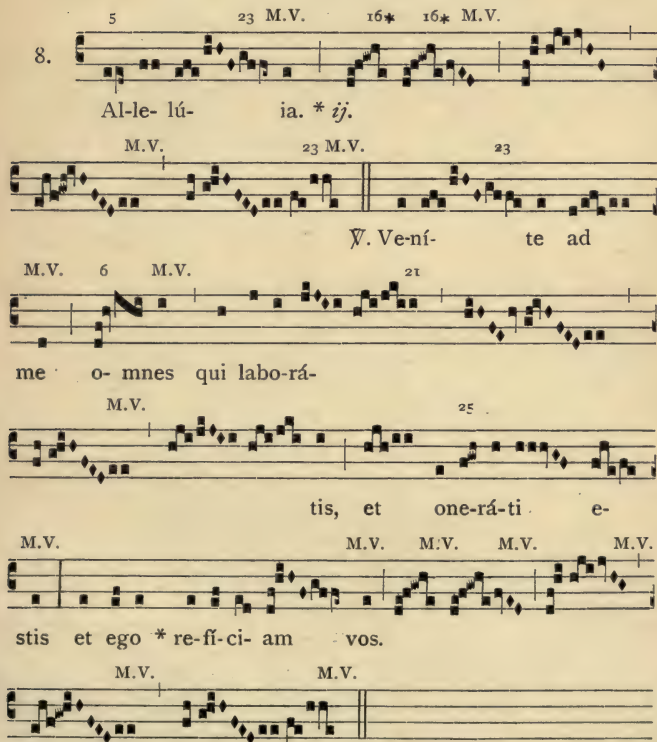
N.B.—The cantors sing the ALLELUIA as far as the asterisk; the choir then recommences at the beginning, and continues to the end of the *JUBILUS*.

The cantors sing the verse, but the choir takes up the melody after *ego*, and repeats the whole Alleluia with the *JUBILUS*.

Illustration XII.

EXAMPLES OF MELISMATIC CHANT.

Alleluia & Verse for All-Saints Day.

8. 

 5 23 M.V. 16* 16* M.V.

 Al-le-lú-ia. * *ij.*

 M.V. 23 M.V. 23

 V. Ve-ní-te ad

 M.V. 6 M.V. 21

 me o-mnes qui labo-rá-

 M.V. 25

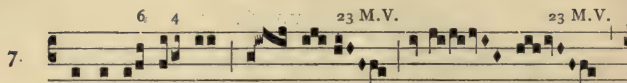
 tis, et one-rá-ti e-

 M.V. M.V. M.V. M.V. M.V.

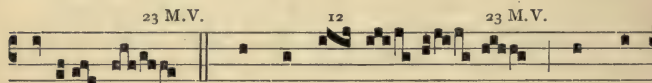
 stis et ego * re-fí-ci-am vos.

 M.V. M.V.

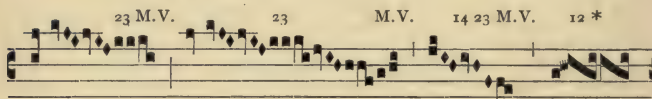
Alleluia Verse for Easter Day.



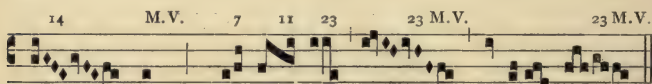
Alle-lú-ia. * *ij.*



V. Pascha no-strum immo-



lá-



tus est * Chri-stus.

Note the repetition of the melody of the Jubilus at the end of the verse.

B. THE ALLELUIA AND VERSE FOR EASTER DAY.

Mode 7.—Dominant *Ray*, Tonic *Soh*.

1. The ALLELUIA should be treated as before.
2. PASCHA NOSTRUM IMMOLATUS EST CHRISTUS (Christ our pasch is sacrificed).
3. In the first phrase note 11,* 23, and the M.V.

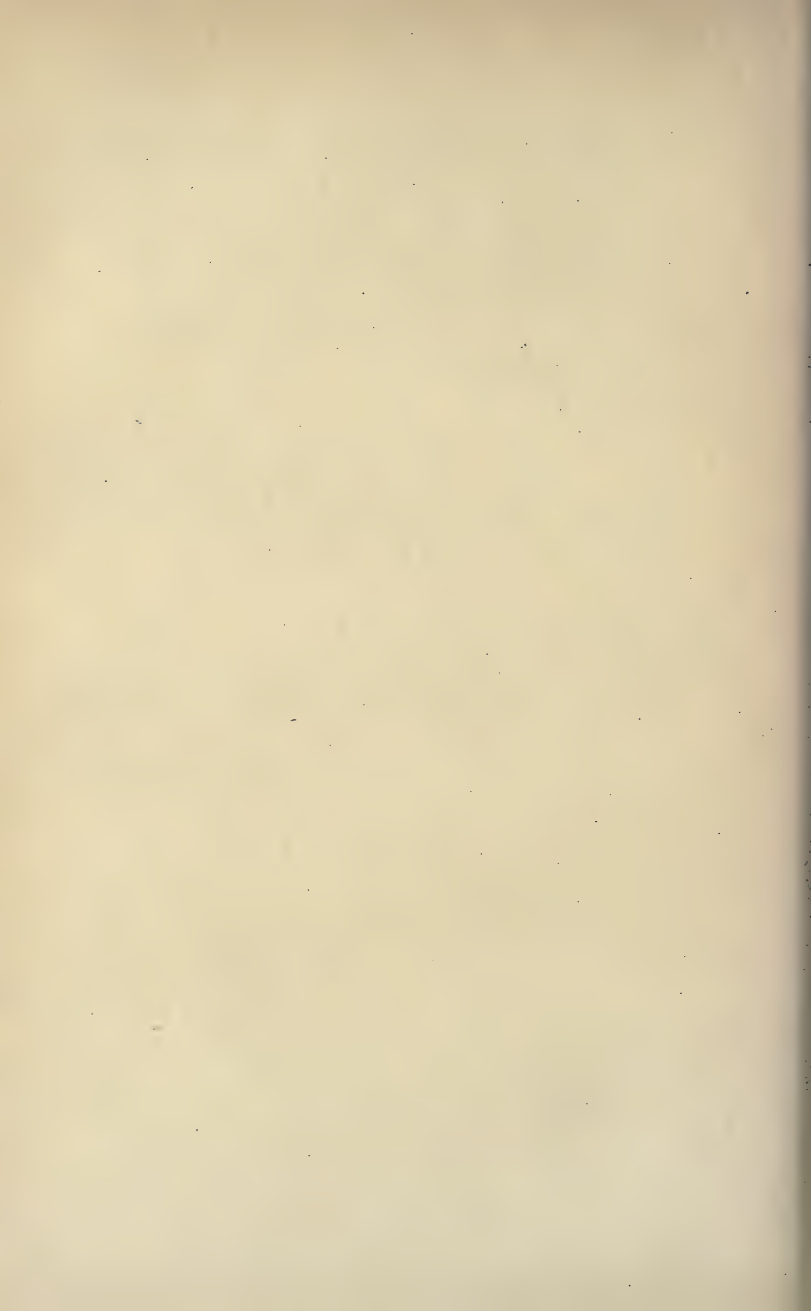
In the second phrase note the descending series of CLIMACI, which is repeated in the third phrase. The descending passages should, of course, be sung *decrescendo*.

In the fourth phrase, note how the melody rises and falls again.

In the fifth phrase, note 12 (rather a curious neum) and 14.

In the sixth phrase, CHRISTUS, note 7, 12, and the thrice-repeated Pressus.

* The PORRECTUS here has a punctum before it, and may be called PORRECTUS PRAEPUNCTIS.



PART II

VII

THE CHOIR

IN the early days of the Church the privilege of being a member of the choir was reserved only for those who were consecrated to the service of God by ordination. The choir was always composed of clerics, and laymen were only allowed to join, as the faithful are invited to join to-day, in the singing of the Ordinary of the Mass. What is the reason for this exclusiveness? It is that the function of the choir is especially sacred. As the priest is the representative of the people when he offers the Holy Sacrifice, so the choir also represents them in offering up to God their praises and their prayers. We have only to think of the place of the choir in the chancel, close to the altar, and the part taken by the singers in the ceremonial actions, to realize this fact. Moreover, a special liturgical dress, the long white robe called "surplice," is also the vestment of the inferior clerks, and shows clearly the connection of the choir with the clerical state.

It is unfortunately true that to a very great extent this view of the privileges and duties of the choir has been lost sight of. But if we visit one of our English cathedrals, which even in these days retain much of the character they possessed in Catholic times, we may see

for ourselves the important position held by the choir before the Reformation. In these days the office of a singer is open to laymen, clerks being seldom, if ever, ordained unless it is intended that they shall proceed to priest's orders. The liturgical character and importance of the choir, however, still remain, and the honour of a place therein should be regarded as a great privilege. Women are forbidden a part in a regularly-constituted liturgical choir.*

When we look back to the clerical origin of the choir, we may easily see the reason for the exclusion of women. Recent legislation on the subject has, however, made it clear that the services of women and girls may be utilized when necessary or even advisable. They are to be encouraged to take their part with the rest of the congregation in singing the Ordinary of the Mass, as did the women of St. Augustine's time.

When Gounod's "*Messe Solennelle*," and music of that kind, was commonly sung in our churches, it is well known that the singing was often left to non-Catholics, the services of touring theatrical and operatic companies being much in request for such purposes. Such a practice is a sufficient reason, from a Catholic point of view, for condemning music of that kind.

If a choir is properly constituted, the privilege of entry should not depend alone upon the musical qualifications of him who desires admission. His life must be such as would warrant his participation in the sacred functions which devolve upon the singers. An irreverent and careless person, no matter how good his voice, should never be allowed to join the choir. When once we have

* Choirs of nuns, of course, are excepted, their special function of singing the Divine Office, etc., being clearly shown at their profession by the presentation of a Breviary.

discovered a person who possesses the necessary moral and religious qualifications, we may then concern ourselves with his musical ability. A magnificently powerful and thrilling voice, such as is necessary for the effective rendering of an "operatic" Mass, is by no means essential, or even desirable, in plainsong. It is not a question of the amount of noise that can be made. What is much more important is that the singer should be able to keep his voice under perfect control, and to merge his own personality in that of the choir. He should have that power of keeping in tune which is really so essential in plainsong, and his voice should be sweet. A knowledge of Latin would be a further qualification, though it is not absolutely necessary.

Friction frequently arose in choirs of the old Haydn-esque school between members who wished their own views upon the choice of music to prevail over those of the choirmaster. Persons of this calibre are not suitable for membership of a plainsong choir. It is essential that the choirmaster should be supreme; his directions must be implicitly obeyed. In one respect at least there can be no difficulty: the Proper is definitely fixed, and cannot be varied to suit the wishes of anyone. Still, there are opportunities for trouble wherever there are adult members of a choir. Even in the case of a children's choir there are always parents ready to complain if they consider that their children have been in any way unfairly treated. It should be understood that if a singer is unwilling to accept the directions of the choirmaster, he must leave the choir. This, of course, does not mean that singers should not at times make suggestions, but the decision of the choirmaster must be final.

In Anglican cathedrals it is the custom to allow those

boys who have been accepted for admission to take their places in the choir with the others, and to follow the service with them, for a considerable time before they are actually allowed to sing, in order that they may familiarize themselves with the services, the chant, and the ceremonies in which they will have to take part.

A great deal of practice is necessary if plainsong is to be well sung. There are new melodies to be learnt and old ones to be made more perfect. Consequently, choir-practices are a necessity, and every singer should understand that it is his duty to be present, unless he is prevented by some really serious cause.

The size of the choir will depend upon the number of men and boys available, upon the size and acoustic properties of the church, and other similar circumstances. Provided that the singers are well trained, it would be almost impossible to have too large a choir if the church can conveniently accommodate them. The relative proportions of men and boys should be carefully maintained, a suitable proportion being one man to four boys. In this way a choir of twenty-four boys should be supplemented by from six to eight men.

Personally the writer does not care for mixed choirs of men and boys. It is very difficult to get the voices of men and boys to agree well in unisonal singing such as plainsong, especially when the adult voices are untrained; but æsthetic considerations must yield to those of liturgy.

There is no doubt that in St. Gregory's time, which should be our model, there were certainly both. In a choir of men there is a quality of fullness which is not possessed by one of boys; but, nevertheless, children and women may be taught to render the chant very beautifully.

We shall have much more to say about the choir in

other chapters, but it may be useful to mention here one or two points, which the choirmaster may enlarge upon if he wishes. The singer should remember :

1. That his is a sacred office, and he must try to render himself worthy of it by the manner of his life.

2. That he has a splendid tradition to uphold, and that all the care and trouble he expends upon the study of the chant is an act of worship and a mark of devotion to the Liturgy of the Church of God.

3. That he may do much to further the adoption of plainsong, and remove popular prejudice against it, by learning its history and theory, and explaining them to others who are not acquainted therewith. Before he can do this he must make it his aim to understand the chant thoroughly himself.

4. That he alone does not constitute the choir, but is only an individual member, and he must try and unite as thoroughly as possible with the other singers.

5. That for the success of the choir it is necessary that all the singers should obey the directions of the choirmaster.

6. That he must be always ready, punctual in attending the services, and prompt in rendering the chant.

7. That he must be free from self-consciousness.

8. That his familiarity with the service of God must not render him irreverent or slack in his behaviour.

9. That the choir-practices are for him, and not for the other members of the choir only.

Esprit de corps is invaluable in this, as in every other undertaking where several individuals combine for one end. When enthusiasm is aroused, difficulties begin to fall away, and the duties of the choir become a pleasure as well as a privilege.

VIII

THE CHOIRMASTER

THE necessity for someone to lead and direct the choir is obvious from its very nature. The earliest choirs of which we have complete records are those which were employed in the Greek drama. The word "choir" is derived from *χορος*, the name given to the body of singers who took a prominent part in the plays of ancient Greece. This choir had a leader, *χορᾱγος*, who was responsible for the training, etc., of the singers.

Later, coming to the *Schola Cantorum*, or Song School, organized by St. Gregory the Great, we find that there was selected from the subdeacons, who performed the office of cantors, one whose duties corresponded to a very large extent with those of a modern choirmaster. He was named Primicerius, or Prior of the *Schola*. It may be interesting to mention a few of his special privileges, as an indication of the importance which was attached to his office.

"According to Hugo Victorinus, the rights of the Primicerius were extremely extensive. He had the supervision of all the ceremonies, as far as the chanting and reading were concerned, and

looked after the moral conduct of the clerks. Indeed, he played an important part in the choice of a Pope."*

He alone was allowed to intone the Introit at the Papal Mass.

The leader of the cantors was known as the Precentor, a word which perhaps more nearly corresponds to the idea we desire to convey than choirmaster. It is still used in our English cathedrals. The office is one of the greatest importance, for the success of a choir, especially if it is a new one, depends very largely upon the personality of the choirmaster. He is directly responsible for the manner in which the chant is rendered; with him rests the power either of expressing the beauty of the melodies, by the interpretation which the choir, by his direction, places upon them, or of spoiling the whole effect by misinterpretation. If his directions are at fault, the singers cannot be held responsible for the failure which is bound to ensue.

Apart from mere questions of the chant, it is to a very large extent upon the personality of the choirmaster that the success of a choir depends. He must be a man who is capable of ruling, able to secure obedience to his directions without letting it appear that he demands obedience—in other words, he must be tactful. Another quality in the choirmaster, which in the past perhaps has been too little insisted upon, is an ability to realize the fact that the singing of the music of the Liturgy is in itself a most solemn act of worship, and not a device for relieving the monotony of the service.

He must bear in mind that it is possible for a single individual to do incalculable harm to the cause of plain-

* Wagner, "Introduction to the Gregorian Melodies," p. 192.

song by blundering methods in his dealings with clergy, choir, and congregation. One who forms opinions in a hurry, and then declines to listen even for a moment to those of others, is not a fit person for the post of choirmaster. Brusqueness in manner should be avoided. This frequently does harm, while, on the other hand, a little politeness often goes a long way. Politeness and genius do not always go together, but politeness, extended even to the youngest of the singers, should be a distinguishing feature of our choirmaster.

We have already said that he should not be averse to hearing the opinions of others. On the contrary, he should make a practice of seeking, and *acting*, upon, the advice of those who are really competent to give it.

A knowledge of Latin, even if it be only slight, will be found very useful, for the language of the Liturgy, so far as we are concerned, is invariably Latin. It is not necessary, however, for the choirmaster to be a Latin scholar. Ecclesiastical Latin is very easy, and it is only necessary for him to be able to find his way about the liturgical books, and to explain the meaning of the words to his choir.

The absence of this knowledge of Latin does not present any insuperable difficulty, for an energetic man can easily learn sufficient Latin for the purposes of Church music. The priest of the parish will, no doubt, be willing to give such instruction if he has time; but if oral instruction cannot be obtained, good correspondence lessons may be had at a very small cost. However, now that higher education is insisted upon as a preliminary to the training of teachers—who, at least in country districts, are the most likely to have the charge of choirs—there should not be much difficulty owing to the absence of a knowledge of Latin.

So far we have spoken of those qualifications of a choirmaster other than musical. In addition, he must possess a thorough grasp of at least the rudiments of plainsong. He must have made a detailed study of practical rhythm, be possessed of what is called "a good ear," and be able to read the chant at sight with a fair amount of ease. The possession of a sense of true musical perception is of far more importance than a good voice.

We have assumed that the choirmaster takes a keen interest in his work. If he is not prepared to expend considerable energy and trouble, he is not a fit person to hold the position. If the choirmaster does not work hard, the choir will certainly not do so. If he does, he will take every opportunity of learning more and more about the chant, in order that he may more fully comprehend it. The bibliography at the end of this book is intended to suggest suitable works, the study of which may form a theoretical course of instruction in plainsong.

Perhaps of those qualities to which we have referred, the one which our choirmaster will most require is tact. There are always some—at least, in adult choirs—who are difficult to manage. Much may be done by promoting friendly intercourse between the members of a choir by means of social evenings, etc. Such forms of entertainment are not everywhere necessary or even desirable, but they may be a help in keeping a newly-formed choir together. We must remember that plainsong is not usually appreciated at first, and it is wise to encourage the members of a choir by some such means as I have mentioned. If, however, a singer is continually making himself objectionable, either because he does not like plainsong, or because he wants to introduce some other element, it would be well to let him understand at once

that he must make up his mind to carry out the directions of the choirmaster without question, or else leave the choir. If there is disunion among the singers there can be no hope of success for the choir. For this reason, it is essential that those who appoint the choirmaster should invest him with authority to select and, if necessary, dismiss members of the choir. It will be impossible for the choirmaster to work well unless he knows that his authority will be upheld by the clergy under whom he holds it.

The reader will easily understand that these remarks do not apply equally to every kind of choir. We speak here of the most numerous, in which the singers are not drawn from what are sometimes called "the more educated classes." Generally it is from the more *un*-educated that trouble is to be expected. If, however, the choir is composed of both classes, the choirmaster and the singers themselves should remember that in the choir they meet on common ground; before the altar they are all equal, and should therefore expect to meet with the same treatment.

Children must be dealt with in quite a different manner. If they are well taught, they will soon learn that they sing to please God, and so wish to do their best. They need, however, continual encouragement of a kind that is not suitable for older people.

The choirmaster must take into consideration all these points in dealing with the different members of his choir.

A visit to other churches where the chant is well sung will be of the greatest possible assistance; for besides giving a model to the singers, such visits are likely to stir up a spirit of emulation, which in itself is nearly always a good thing.

Almost invariably it is a disadvantage for the office of choirmaster to be combined with that of organist, for each has its particular duties, and one person will find a difficulty in exercising both. When the positions are held by different persons, it is essential that they should work together harmoniously, and consult each other's wishes whenever possible. Yet the fact should not be lost sight of that in a plainsong choir the choirmaster, and not the organist, must decide all the details which concern the rendering of the chant. Among such details one of the most important is the question of *time*, to which we refer in other chapters. The choirmaster should, of course, always give due notice to the organist of his intentions with regard to the singing, and consult him about it. On the other hand, the choirmaster has nothing to do with the purely instrumental part of the service. When the two offices are united the work is doubled, but there is the advantage that there can be no possibility of friction between the two principal officials of the choir.

We come now to that very important and difficult question of the extent to which one may yield in Church music to popular likes and dislikes. We have said elsewhere that whenever plainsong is newly introduced in any church, there are sure to be objectors—persons who prefer the kind of music to which they have been accustomed from their childhood. This is quite natural, and as far as possible the choirmaster should try to take their feelings into consideration. But where a question of principle is involved, particularly with regard to the music of the Mass and the Office, he cannot yield without sacrificing the cause which it is his duty to further. The case is quite different with extra-liturgical music, but if the choirmaster wishes to improve the quality of the

music, and to rise above the level which prevails almost universally in our churches to-day, he must rigidly eschew all such hymns as "O Mother, I," and the other compositions, devoid both of literary sense and musical correctness, which are so abundant in some of our collections of hymns.

The choirmaster's duty is perfectly clear. It is his business to uphold the dignity of the music of the Church, and he has a right to refuse to allow his choir to render any music which is below the proper standard. Sometimes, when the matter is one of taste rather than principle, he may yield if there is anything to be gained by such a course.

Having thus briefly sketched the qualifications of our choirmaster, we will consider his regular duties, beginning with his training of the choir.

There should be at least two choir practices every week, at which all the singers should be expected to be present. Convenient times are—(1) after the sung Mass on Sundays, and (2) after the week-night evening service. If these times are adopted there will be no need for the members of the choir to make a special journey. In many places it is necessary to hold the practices in church, but wherever possible one practice at least should be held elsewhere, where the singers will not feel the same constraint. The parish room or school would be suitable. Punctuality in attending the practices should be insisted upon, and the choirmaster himself should set a good example in this respect. It is unfair to penalize those who come early by making them wait for those who come late. The practice should not last longer than an hour. No time should be lost in having to find books, the places in them, and so on. Everything should be prepared beforehand by the choirmaster, or

some other person appointed by him. This person need not be one of the singers, but a special librarian may be appointed, whose duties will be to look after the chant-books and prepare the music, both at the services in church and the choir practices.

No talking should be allowed during the practice. It is very annoying to have to keep waiting for different groups of people to finish their conversations.

There should be as much unaccompanied singing at these practices as possible. It is always an advantage to be independent of the organ. The piano is the most convenient instrument for use in practices; it is certainly infinitely better than the harmonium. If a violin can be made use of it will be better than either, because it resembles more closely the human voice. But a good choirmaster who has studied beforehand the melodies which he is going to teach can very often dispense with accompaniment altogether during the practices.

After a few voice exercises the words should be read slowly and distinctly, their literal meaning and their sense should be explained, after which they should be repeated by the choir very carefully. Sometimes it is advisable to call upon individual members of the choir to repeat them alone. Then the melody should be sung in phrases, until the whole has been gone through. The rules which I have given in the chapter on Rhythm should be carefully observed.

When plainsong is taught in this way, the choirmaster is able to correct immediately any faults which arise. He should not proceed with the chant until they have been remedied. This method will save that tedious reiteration which is so wearisome to the singers. Furthermore, he who is responsible for the mistakes should be taught to correct them himself by singing the passage

alone. If this individual singing is habitually practised, the natural shyness which afflicts boys and others who are not accustomed to singing by themselves will soon disappear.

The utmost attention to detail, even in the smallest matters, but especially in pronunciation and expression, is essential. No melody should ever be sung in church which has not first been perfectly learnt in the practices. Otherwise the bad effect will disgust the hearers, and the singers themselves will be disheartened.

The choirmaster will have to select four singers to act as cantors, two as chief cantors and two as secondary cantors. The two principal cantors will have by far the greater share of the work, four being employed only on the greater feasts. Their voices should agree perfectly in pitch and quality, so that when they sing it should be impossible to distinguish their voices. The choirmaster will instruct them in their duties and in the necessary ceremonial. If he is unable to do this, he must call in the help of the master of ceremonies. We may say here, in passing, that it is the duty of the master of ceremonies to signify the time at which the singing should commence, and although in an ordinary sung Mass or Vespers this is hardly necessary, there are many occasions when such directions are exceedingly useful. Any signal from the master of ceremonies should be obeyed immediately, whether it is opportune or not.

If a *schola cantorum* be founded, as it certainly should, the choirmaster will be responsible for the direction of that also. He will attend the practices with his choir, in order to give all the necessary assistance in illustration.

The question of the manner in which the choirmaster is to direct the singing in church and during the practices is somewhat difficult. He cannot "beat time," for there

is no time in plainsong. On the other hand, there is a method of illustrating the rhythmical movements of *Arsis* and *Thesis*. A full description of this system, known as Chironomy, will be found in several of the books mentioned in our bibliography (especially in Dom Mocquereau's "Le Nombre Musical Gregorien"). We must content ourselves with saying that the movement of the hands is one which will come naturally to the choir-master who really understands the principles of rhythm, and it resolves itself into a system of rising and falling curves, which correspond to the rising and falling of the rhythmic movement.

The choirmaster or librarian will prepare before a sung Mass copies of the Kyriale for each singer, as many Graduals as may be required, and also any other music which may be sung during the Mass. For Vespers Antiphoners will be needed, or the "Liber Usualis" (No. 567, and not the more recent No. 700, which does not contain the music for Vespers). Books of the Psalms noted for singing ("Psalmi in Notis") will also be needed for Vespers, and Compline books, which contain everything required for Compline, may now be obtained very cheaply.

GLORIA IN EXCELSIS DEO
CREDO IN UNUM DEUM
ITE MISSA EST.

In addition to this provision for the choir, the celebrant must be warned of the intonations to the *Gloria*,

St. James's, Stamford Hill.

Day :

All Saints', November 1st, 1910.

HOLY MASS.

	BOOK.	PAGE.
ASPERGES	<i>Ky. I.</i>	1
INTROIT	<i>Grad.</i>	550
KYRIE	<i>Ky. II.</i>	7
GLORIA	<i>Ky. II.</i>	7
GRADUAL, ETC.	<i>Grad.</i>	551
CREED	<i>Ky. I.</i>	49
OFFERTORY	<i>Grad.</i>	(28)
AFTER OFFERTORY . <i>Sanctis</i>	<i>Var. P.</i>	234
SANCTUS	<i>Ky. VII.</i>	23
IN HONOUR B.S. <i>Ave Verum</i>	<i>Var. P.</i>	7
AGNUS DEI	<i>Ky. IX.</i>	29
COMMUNION	<i>Grad.</i>	552
ITE MISSA EST	<i>Ky. II.</i>	9a

Practices :

Wednesday Evening after Benediction.

Special Notices :

VESPERS AND BENEDICTION.

Vespers: *Double of the First Class with Octave.*

DEUS IN ADJUTORIUM	<i>Festive</i>	L. U. 1024
ANTIPHON	<i>Vidi turbam. L.</i>	U. 1034
PSALM	<i>Dixit Dominus I. f.</i>	Ps. N. 5
ANTIPHON	<i>Et omnes.</i>	L. U. 1024
PSALM	<i>Confitebor I. f.</i>	Ps. N. 13
ANTIPHON	<i>Redemisti.</i>	L. U. 1025
PSALM	<i>Beatus Vir. 8 G.</i>	Ps. N. 33
ANTIPHON	<i>Benedicite</i>	L. U. 1026
PSALM	<i>Laudate pueri, 8 G.</i>	Ps. N. 41
ANTIPHON	<i>Hymnus</i>	L. U. 1025
PSALM	<i>Laudate Dominum, 8 G.</i>	Ps. N. 69
HYMN	<i>Placare Xti. Serv.</i>	L. U. 1026
ANTIPHON	<i>O quam gloriosum.</i>	L. U. 1027
MAGNIFICAT	<i>I. J.</i>	Ps. N. 131
BENEDICAMUS DOMINO	<i>Ad. Lib.</i>	L. U. 66
COMMEMORATIONS: I.		
II.	III.	
IV.	V.	
ANTIPHON B.V.M.	<i>Salve</i>	L. U. 92

Benediction:

ENGLISH HYMNS	<i>Tozer 114 and 137</i>
1. O SALUTARIS	<i>Arundel H., Vol. II. (1)</i>
2. „	<i>Rex Sanctorum. Man. 194</i>
3. TANTUM ERGO	<i>Man. pro Bened. (IV.) 14</i>

Credo, and *Ite Missa Est*. We illustrate a very convenient little frame, which opens like a book and is divided into three divisions (see p. 85). The frame is opened, the proper intonations (which should be written on strips of paper in red and black), inserted, and the fastening of the frame will keep them in position.

Some device is also needed for showing the choir at a glance what has to be sung. We give a form suitable for this purpose (p. 86).

Large numbers of such forms could very easily be printed at a small expense, with the spaces for the pages, etc., left blank. If the paper is good, one side can be used for Mass and the other for Vespers and Benediction. These forms should be filled up by the choir-master, or by somebody at his direction, and a copy given to each member of the choir. When the *schola* is able to render the Ordinary of the Mass, the same idea may be carried out for their benefit by means of a board like a hymn-board, which would give the people the necessary information with regard to the different parts of the Ordinary. Hymn-boards should be used at Benediction to tell the congregation the number of the hymns. (This presupposes the adoption, for congregational use, of a regular hymn-book. If special hymns are used copies must be provided for the people.) The clergy also should be fully informed with regard to the music, in order to avoid misunderstandings.

As to the choice of music for the liturgical services, we are here concerned with plainsong alone. I do not wish to enter into controversy with those who wish to introduce what is known as polyphonic music. There is no doubt whatever that the use of polyphonic music is perfectly lawful, but it seems unnecessary to go outside the Church's own music, when there is so much wealth

of melody and so much variety in plainsong. Certainly the use of polyphony has the strongest claims to recommendation in other than strictly liturgical services.

The choirmaster will have to learn from the *Ordo*, or official Ecclesiastical Calendar, the Feast that is being kept, and consequently the music that has to be sung, on any particular day. The use of our calendar will, it is hoped, save him some trouble in finding additional music.

With regard to those "offertory pieces," etc., which are introduced into the Mass to relieve the period of waiting during the incensing of the altar, they should, if possible, be taken from some part of the Office of the day—the responds from Matins, an old sequence, or a hymn from Lauds. In the "*Variae Preces*," published by the Benedictines of Solesmes, many such pieces may be found, taken both from that form of the Office in use at the present day and from liturgies that have fallen into abeyance. Some of these melodies are exceedingly beautiful, and originally formed part of the liturgies which were in use in different places throughout Europe.*

After the Consecration, a prose or hymn may be sung in honour of the Blessed Sacrament. It should be short. The *Ave Verum* is very suitable, but many others will be found in the "*Variae Preces*."

It is not allowable to sing anything in English during a sung Mass, and it is not permissible to include amongst the music anything beyond the offertory piece and the hymn in honour of the Blessed Sacrament to which we have referred.

In small and poor parishes a great deal of expense can be saved by means of a duplicator. The writer has an

* See p. III (note).

Ellam's Duplicator, which can be used for copying both music, handwriting, and typewritten matter. With it he has copied a great deal which otherwise it would have been necessary to buy, both for the choir and congregation. It is always advisable to supply the congregation with a copy of the words at least of any music sung by the choir, in order that they may take an intelligent interest in what is being done. This is not difficult when a duplicator is used. A gelatine copying press will also prove very useful, because with it red lines and black notes can be printed together.

Paper ruled with a stave of four lines in red can be obtained, of any size, from the Plainsong and Mediaeval Music Society, and this is very useful for copying out melodies which the choirmaster desires to teach, and yet which are not found in the ordinary chant-books used by the choir.

A duplicator of some sort is almost indispensable to a choirmaster, and it will soon pay for itself over and over again, besides enabling him to do much which he could not do by any other means. Certain melodies which are used only occasionally—as, for example, the *neumas*, sometimes sung at the end of the antiphons of the Psalms and *Magnificat*,* or the Sarum hymn melodies, which, by the way, it is perfectly lawful to use—may be written in large notes on big sheets of paper, and placed in a frame in front of the choir. This cannot be done unless the singers are in the gallery.

The choirmasters should see that proper care is taken of the books used for the services of the Church. They have to stand much hard wear, and should be strongly bound; but if care is taken they should be made to last

* The neuma was sung after the *last* antiphon according to the Use of Sarum; other Uses had it after every antiphon on Feast days.

for a long time, and much useless expense may be avoided. Each book should be covered and numbered, and the same singer should always use the same book. It is then easy to trace any damage that may be done. The members of the choir should be encouraged to buy their own books, as well as their own cassocks and surplices. The latter should conform to the standard adopted.

At services in the vernacular English hymns are generally sung—sometimes before the sermon, sometimes after the sermon, and occasionally after Benediction. If these are good there should be plenty of them. Unfortunately, there are many wretchedly bad collections, and some of them should be avoided at all costs. Such are the “Crown of Jesus” Hymnal, the melodies of which, if they can be called such, are mutilated cuttings from the *profane* works of the great secular composers. Further, the harmonies are appalling, and would never meet with any quarter at the hands of a musician. It is such music as this which has made our services a laughing-stock to Protestant England. There are also collections of hymns made by amateur musicians, whose devotion is no doubt sincere, but whose idea of music suited for the services of the Catholic Church is hopeless. I have in mind a certain hymn-book for which a community of Sisters is responsible, and of which even the words are extraordinary, devoid both of poetic grace and common sense. Some of the tunes would do very well for dances; others would make splendid marches for performance by a third-rate brass band.

Dr. Tozer’s “Catholic Hymns” is a splendid collection—at least, so far as his own compositions and most of the other are concerned; but there are hymns included, I suppose as a concession to the popular depraved taste,

which would have been better omitted. An example that occurs to me at the moment is the notorious "O Mother, I could weep for mirth." The "Arundel Hymns" contains many valuable hymns which cannot be found elsewhere. Unfortunately its price is almost prohibitive. It is to be hoped that the proprietors will see their way to publish a cheaper edition. I am afraid that for the best English hymn tunes we are obliged to have recourse to collections from outside our own communion. There are many most excellent English hymns and tunes in the "English Hymnal," "Songs of Syon," etc., to which we refer in the introductory part of the calendar. Other hymn-books will be found in the bibliography.

If I have dealt rather at length upon the duties of the choirmaster, it is because with him rests the power to "make or to mar" his choir. In these days the adversaries of plainsong are so ready to seize upon the slightest sign of failure that the position of a choirmaster is rather an anxious one.

Let him anticipate success and work hard to obtain it, and then it is sure to come. If he remembers that in some degree he holds in his hands the honour of the music of the Catholic Church, he is sure to do his best for the chant.

Apart from his duties as master of the singers, he may do much good, when an opportunity offers, by explaining plainsong, by lecturing upon it, and also by encouraging others who are inclined to make the experiment of starting a plainsong choir.

IX

THE ORGANIST

ALTHOUGH it is seldom in these days that we hear plainsong unaccompanied, except during Advent and Lent, and in the monastic houses of the Carthusian Order, no accompaniment of the chant was originally intended. The use of the organ is merely a concession to the weakness of the singers, who might have some difficulty in rendering the music without any such accompaniment. So it has come about that the organist, who really ought not to have anything to do with the chant, has become a person of very great importance—to such an extent, in fact, that a bad organist is able to spoil all the good effect which would otherwise be produced by an efficient choir.

What, then, are the essential qualifications of a good organist?

1. He must understand the chant thoroughly; otherwise it is impossible for him to accompany without putting a false interpretation upon the rhythm.

2. He must realize that the accompaniment of plain-song does not afford him a suitable opportunity for putting into practice any theories he may have of elaborate accompaniment. All that he is called upon to do is to support the singers, not to drown their voices in a tremendous roar of the organ.

It is necessary that the organist should be able to place his chords upon those syllables where the rhythmical stress has to be emphasized. By this we do not mean that every rhythmical stress must be marked by a fresh chord, but that the chords should not be placed upon unimportant notes, and thus interfere with the rhythm. In syllabic chant, where there is a note, or perhaps two notes, to each word, he may make use of a fuller accompaniment. In neumatic passages he must be very sparing of his chords, remembering that his aim is rather to mark the delicate shades of the rhythm by emphasizing the melody than to supply harmonies.

Further, he must take care to make his accompaniment of the chant fulfil the requirements of the plainsong tonality, and he must therefore avoid notes extraneous to the mode of the melody he is accompanying. In other words, it must be *diatonic*.

It is not the duty of the organist to *lead* the choir, or to decide the *tempo* at which a melody should be sung. This is the work of the choirmaster and the cantors. The organist must make the pace of his accompaniment coincide with that of the singers, and must not try to hurry them on, or *vice versa*.

Nevertheless, the subordination of the organ to the chant by no means requires that the accompaniment should be wooden and devoid of expression. By the proper disposition of his harmonies, and the graceful rendering of melismatic passages, the organist can do much to assist the singers. The accompaniment should be soft, never loud enough to drown the voices of the singers, and the stops should rarely exceed 8 ft. in depth.

Here, perhaps, we may say that the limitations of the harmonium as a suitable instrument for the accompaniment of plainsong are considerable. A small pipe organ

should be obtained wherever possible. This, if a one-manual instrument, should have most, if not all, the pipes enclosed in a good swell-box. The notes should be of a fluty rather than a reedy character, and this is the particular point in which the harmonium fails. Reedy notes have a very dragging tendency.

Further directions it is almost impossible to give without entering upon technicalities which would be quite confusing to other than accomplished organists. It is, of course, useful that the organist should be well acquainted with the laws of harmonization and counterpoint; but the fact remains that a good accompanist of plainsong is born rather than made, for so much depends upon his ability to appreciate the beauty and spirit of the rhythm.

The best plan for an inexperienced organist will be to seek advice from one who is already known as a good accompanist of plainsong, and to study his methods. Failing this, he may obtain the accompaniments to the Kyrie and the Proper for several of the principal Feasts, by Dr. P. Wagner, a member of the Pontifical Commission. These are published by the *Procuré-Générale de Musique Religieuse*, and may be obtained direct from that house at 22 Rue Jeanne d'Arc, Arras, France, or through the usual English publishers of Church music. Other accompaniments are those of Giulio Bas and Mathias, obtainable from Breitkopf and Härtel. None of them, however, can be considered perfect, and it is really necessary that the organist should use considerable discretion when employing them. It may perhaps be as well to say that a mere slavish following of any accompaniments, however good they may be, will not do away with the necessity of a thorough practical knowledge of rhythm.

But apart from the simple accompaniment of the

chant, the organist has many opportunities of displaying his abilities. It is customary to play as the clergy enter and leave the church on solemn occasions, and also at intervals during the Mass and Office. Here he is not tied down to the diatonic scale ; indeed, the attempts at diatonic voluntaries or interludes which I have occasionally heard had a most unpleasing effect. There is more scope for the exercise of the personal ideas of the organist. Nevertheless, he should take care that whatever he plays in this way harmonizes with the style of the remainder of the music. It would be absurd to play a rousing *offertoire*, such as is often found in books of voluntaries, during a plainsong Mass. It would be equally foolish upon Easter Day to perform a kind of dirge. In other words, the organist must use his common sense.

The power to improvise is extremely useful, if not indispensable, to our accompanist. Many who are by no means fitted to do so are apt to attempt such improvisation. The organist who feels this inclination should remember that he must possess a thorough knowledge of the laws of the counterpoint before he can successfully improvise. If he has not this knowledge he should attempt nothing. A keen sense of imagination is also essential. It is possible to obtain several excellent books of voluntaries specially suitable for use in our churches from the principal publishers of organ music.

The following are the principal occasions upon which the organist will be required to play :

MASS.

1. Before and during the entry of the clergy (and choir).
2. He gives the note for the intonation of the **Asperges** and accompanies the choir (on Sundays only).

N.B.—The organist never accompanies the celebrant.

3. At a sign from the choirmaster he will play the note upon which the cantors are to commence the **Introit**. He then accompanies the choir.

4. He will then, with the necessary prelude introducing a change of key, commence the **Kyrie**. If the people sing, he should, of course, introduce more volume into the accompaniment of the parts sung by them.

5. If the **Kyrie** finishes before the incensing of the altar is over, or the priest is ready for the **Gloria**, he should play a short interlude upon the soft stops, until the priest moves to the middle of the altar to intone the **Gloria**.

6. He will then play the melody of the intonation, but *not* accompany the priest. He will accompany from **Et in Terra Pax** to the end.

7. During the singing of the Epistle nothing must be played. The same remark applies during the singing of anything at the altar.

8. The **Gradual, Tract**, etc. If any part of the Proper is monotoned, the organist should accompany softly with suitable harmonies.

9. If the Gradual, etc., do not take up the time between the singing of the Epistle and the Gospel, the organist may again play.

10. He plays the intonation of the **Credo** and accompanies the choir.

11. The **Offertory**.

12. The **Offertory Piece**, or, if one is not sung, he should play until the priest is ready to begin the **Preface**. If his voluntary is not in the key in which the priest has to sing the Preface, the organist should lead up to the proper note by changing the key.

13. The **Sanctus**, which should be commenced with-

out any preliminary melody as soon as the priest has ended the Preface.

14. He may play until the Consecration, very softly.

15. He will accompany the chant sung in honour of the Blessed Sacrament. If one is not sung, he may play softly.

16. The **Agnus Dei**.

17. The **Communion**.

18. He will play the melody of the **Ite Missa Est** for the priest, and accompany the **Deo Gratias**.

19. He may accompany the verse for the King.

20. He will play as the clergy leave the church, and also during the departure of the congregation.

In most country—or, indeed, most parochial—churches, either in town or country, it is unlikely that the organist will have to concern himself with any other parts of the Divine Office besides Vespers and Compline. Very few instructions will be necessary here.

VESPERS.

1. On festivals the organ should be played during the entry and departure of the clergy.

2. The organist may continue to play very softly while the choir recites the *Aperi Domine*, the *Pater* and *Ave* secretly.

3. He *may* accompany the response to the **Deus in Adjutorium**, having previously given the first note to the officiant.

4. The **Antiphon** for the first Psalm.

The organist will first play the intonation of the antiphon, and then accompany the singers. The antiphons are sung from beginning to end, both before and after each Psalm, except on days which have a lower rank than double.

The **Psalm** should follow the Antiphon without any change of key.

The accomplished organist will find plenty of opportunity for harmonization in his accompaniments of the Psalms, for it is advisable to vary the harmonies somewhat; but one who does not possess sufficient skill in the extemporization of such harmonies should make use of some such collection as that published by Novello and Co.

The proper pauses at the middle, and also at the ends, of the verses must be carefully observed.

The organist will need some practice in changing from the mode of one antiphon into the mode for the next. This is very often necessary, and the omission of any connecting link between the two modes has a very unpleasant effect.

5. The intonation of the **Hymn** and its accompaniment.

6. The **antiphon of the Magnificat**.

7. The **Magnificat**. It is customary in large churches to sing the verses of the Magnificat in twos, with a short interlude upon the organ between each pair. This is, of course, to give the priest more time for the incensing of the altar. Such interludes will require care, and should be in perfect keeping with the chant. (The writer feels compelled to mention this, because he has seen some so-called "Versets for the Magnificat" which were most unsuitable.) If possible, they should lead up to the note upon which the cantors have to recommence the next verse.

If, at the end of the Magnificat and the repeated antiphon, there is still time to spare, on account of the incensing of the choir, etc., the organist will continue to play until the ceremonies are completed.

8. When there are **Commemorations**, the antiphons will be accompanied.
9. The response to the **Benedicamus Domino**.
10. After the Paternoster in silence, an antiphon of Our Lady follows.

COMPLINE.

Compline was not originally a choral service, but, as it is sometimes sung in churches where the choir does not venture upon Vespers, we may say that it is treated by the organist in the same manner as Vespers, except that there is only one antiphon for all the Psalms.

The **Nunc Dimittis** is sung without interludes, and there is in addition a short respond, **In manus tuas Domine**; which needs careful accompaniment, in order to preserve the beauty of the melody.

Before we leave the liturgical services, we may perhaps remark upon the use of the organ in Advent and Lent. Theoretically, the accompaniment of the chant, and consequently the use of the organ, is improper at all times. However, as we have already said, accompaniment is granted as a concession to the singers. The use of the organ for interludes, voluntaries, etc., is strictly forbidden during Lent and Advent; but the same concession with regard to accompaniment may, if really necessary, be taken for granted. It is, however, customary, even though inconvenient, to avoid all use of the organ during the penitential seasons. *Gaudete* Sunday (the third Sunday in Advent) and *Laetare*, or Mid-Lent, Sunday are exceptions. Upon these days the full use of the organ is allowed. Upon weekdays in Lent and Advent, when the Feast which is being celebrated has the rank of double or higher, the organ is allowed.

BENEDICTION.

With regard to Benediction and the evening service generally, custom varies in different places. It is usual to sing English hymns before and after the sermon, and sometimes after Benediction. A tune new to the congregation should be played over in full before it is sung. It is well, if the capacity of the organ permits, to treat the treble part as a solo, by the judicious use of the second manual, if the organ possesses one, or by a suitable arrangement of stops. If the tune is well known to the congregation, it may be left to the discretion of the organist to decide how much of it he shall play. He must bear in mind that the requirements of the congregation are to be considered in the accompaniment of English hymns, rather than those of the choir.

The actual service is so well known that there is no necessity to describe it. A short voluntary should be played as the clergy enter the church, or, if there is not time for this, the tune of the *O Salutaris*. This should always be done when a new melody is to be sung, that the congregation may have an opportunity of becoming familiar with it, and so be able to take part in the singing. Needless to say, the music should always be within their capacity.

A short interlude may well be played on the soft stops of the organ while the preparations for the actual Benediction are being made. Some organists continue such interludes right through the Benediction, but complete silence at the actual moment would seem more fitting.

When the clergy and people leave the church, the organist may play something more lively than is possible

at other times. Marches, etc., which would be hardly suitable at the conclusion of a plainsong Mass, would be open to no objection after Benediction. Even so, the player should remember the dignity of the sacred building, and refrain from the introduction of what may be termed "profane" music.

We have mentioned a concluding voluntary. The custom of playing a soft voluntary during the assembly of the congregation before the service sometimes fills up rather an awkward wait. It is generally pleasing to those who are in church early. The difficulty lies in the choice of music suited to the capacity of the organist and the organ. The series of "Original Compositions for the Organ," published by Novello, already large, and continually being increased, is a very useful hunting-ground for all organists. Foreign music specially adapted for use in Catholic Churches may be obtained from Schott, of Regent Street. Lists of organ music can be obtained from these firms, but it is always advisable for the organist to see the music before he buys it, in order that he may find out *first* whether he can play it or not. Insipid and sentimental compositions, of which there are many, especially French, should be avoided, the musical style is not good, and the organist should remember that one of his main objects in the present day is to elevate the musical taste of his congregation.

This is not a theoretical treatise for organists, and little more remains to be said. We may conclude by repeating that in plainsong much depends upon the accompaniment of the chant, and by reminding the player that the organ must be made subservient to the chant, and not the chant to the organ. Nevertheless, although the part of the organ should be unobtrusive, it

is yet most important, and should merit the particular care and study of the player.

NOTE.—In pontifical functions the organ should be played so long as necessary during the procession from the church door to the altar, and until a sign is given by the master of ceremonies that it is time to stop. The chant should receive the necessary accompaniment.

X

THE PLAINSONG OF THE MASS

So far as the music is concerned, the Holy Mass is made up of two portions—the **Ordinary** and the **Proper**. The **Ordinary** remains invariable, and consists of the **Kyrie, Gloria, Sanctus, Credo, and Agnus Dei**. The Gloria is omitted at certain seasons, such as Lent and Advent, and the Creed also is not always sung. The rubrics always give directions as to when the Gloria and Creed are to be sung and when omitted.

The **Proper** consists of those portions of Holy Scripture, etc., varying according to the season or Feast, which form the **Introit, Gradual**, with the **Alleluia** (or, after **Septuagesima**, the **Tract**), the **Sequence**, when there is one appointed (namely, upon Easter, Whit Sunday, Corpus Christi, the Seven Sorrows of Our Lady, and in Masses for the Dead), the **Offertory**, and the **Communion**.

The Ordinary of the Mass is intended to be sung by the whole congregation, and it is usually with the object of teaching this that *scholæ cantorum* are instituted. The Proper is sung by the choir alone.

The Ordinary and Proper of the Mass, with their music, are both found in the chant-book called the Gradual. The correct and only authorized edition of the Gradual was published in 1908 by the Vatican Press.

Perhaps a word or two of caution with regard to some of the editions which have hitherto been in use may be advisable. Previous to the great revival in plainsong introduced by Dom Prosper Gueranger and the monks of Solesmes, many absolutely incorrect and faulty innovations were made in the chant, without the slightest shadow of authority. The result was that the chant was robbed of the greater part of its life and beauty, and only the "dry bones" remained. Everything seems to have been done by men who were ignorant of the very principles of plainsong, with a view merely of cutting the chant short, and rendering a mechanical execution more easy.

Now, the Holy Father, by placing the matter in the hands of a specially chosen and capable Commission, has definitely put an end to disputes as to the correct version of the sacred music, and in future no editions of the chant may be published which do not correspond exactly with that issued by the Vatican Press.

The first of these authorized chant-books to appear was that part of the Gradual called the Kyriale. It contains the **Ordinary of the Mass**. For the convenience of those who may wish to procure it, I may say that it may be obtained for congregational use in a small edition from the great firm of Desclée, of Tournai (Belgium) and Rome, at a cost of threepence (fifteen copies may be had for the price of twelve, etc.). It may also be obtained from English publishing houses, such as that of Breitkopf and Härtel, of Great Marlborough Street, W.

For those who prefer them, editions with the rhythmic signs of the Benedictines of Solesmes may be obtained from the same publishers at a very slightly increased cost. I have received from M. Desclée a copy of the Gradual, printed on India paper, which only

takes up a fraction of the size of the original Vatican edition. It is extremely pleasant to handle, and is beautifully printed.

The Proper is procured from the Gradual itself, but the Masses known as the **Common of Saints** (sung on those Saints' days which have not a special Mass) may be obtained separately in a small and handy form.

Having thus briefly considered the Ordinary and Proper separately, we will now regard them more closely in the actual position they assume during the Mass.

On Sundays the **Asperges** precedes the Mass. This, like the **Introit**, consists of an antiphon, or portion of Holy Scripture (very frequently a Psalm), followed by a verse of a Psalm and the Gloria Patri, after which the antiphon is repeated. The antiphon is intoned by the priest, carried on by the choir unto the end; the Psalm is then intoned by the cantors, and the whole choir continues to the end, after which the cantors sing the first part of the Gloria Patri, and the choir the second part. The Asperges is immediately recommenced and sung throughout by the choir. In Passion-tide (from Passion Sunday until Easter) the Gloria Patri is not sung. There are three versions of the Asperges given in the Kyriale; the third of these, from its English origin, should commend itself to us—at least, for occasional use.

From Easter Sunday to Whit Sunday (inclusive), the **Vidi Aquam** is sung instead of the **Asperges**. This is composed and sung in the same way. Versicles, responses, and a prayer follow, after which the priest puts on the Mass vestment. Versicles are marked "V." responses "R." The **Amen** at the end of the prayers is always sung on a monotone. The Asperges and Vidi Aquam are sung only upon Sundays.

As the clergy approach the altar the cantors begins to intone the **Introit**. This consists of antiphon, Psalm, and Gloria Patri. The cantors sing as far as the asterisk, then the choir takes up and continues the chant to the end of the antiphon, when the cantors sing the Gloria Patri. The choir continues the *Sicut Erat*, and the antiphon is then taken up by everyone and continued to the end. In accordance with the rubrical directions given in the preface to the Vatican Gradual, it would appear that the ancient practice of singing the Introit as the priest approaches the altar may be returned to. However, as the sung Mass is in most cases usually only on Sundays, the Introit will immediately follow the prayer after the Asperges.

As soon as the Introit is ended, the two cantors sing the first **Kyrie**, and this is continued by the choir. The second Kyrie is sung by the congregation, and so on alternately until *Kyrie Eleison* has been sung three times, *Christe Eleison* three times, and *Kyrie Eleison* twice again. The last *Eleison* is sung by the choir and congregation together. If the congregation is not able to sing the chant, the choir must be formed into two divisions, the part appointed for the choir being sung by the first division, and the part of the congregation by the second division. This remark applies to all the Ordinary of the Mass. It is most necessary to take care in rendering every vowel-sound correctly in the words of the Kyrie.

When the end of the Kyrie has been reached, the priest will probably be ready to intone the **Gloria in Excelsis Deo**. The cantors take up the words "Et in terra pax hominibus," and the choir continues to the end of the first double bar. Then the congregation, or, failing them, the second choir, continues to the next

double bar, and so on up to the last phrase. The **Amen** is sung by all.

We may say here, in passing, that the responses of the Mass before the prayers and the Preface, etc., as well as the Amens, should *always* be sung by the whole congregation. The reason is obvious. The versicles are addressed to the congregation directly, and the people should themselves respond. The Collects following are sung by the celebrant; Amen is sung at the end of the first and last prayers only. Then comes the **Epistle**. Immediately after its completion the **Gradual** is commenced. The music of the Gradual is the oldest plain-song that has come down to us, and in many respects is also the most beautiful; consequently, an effort should be made to sing it. The cantors intone the commencement, as in all the melodies, and the choir continues to the double bar. The verse is then sung by the cantors alone, until another double bar or asterisk is reached, when the whole choir takes up and continues the chant. Except during the penitential season, from Septuagesima to Easter Eve, the Gradual is followed by an **Alleluia** and **verse**. This Alleluia is intoned by the cantors to the bar, then recommenced by the choir, and continued to the end of the long **neuma**, a vocalization of the "a" at the end of Alleluia. A verse of a Psalm follows, and this is sung by the cantors, except the last bar, which is taken up by the whole choir. The cantors again intone the Alleluia as far as the neuma, which is continued by all.

The Gradual is a responsorial chant, and originally the first part of it—that is, the part before the verse—was sung throughout by the cantor alone. It was then repeated by the choir, both before and after the verse.*

* Afterwards it was begun by the cantor alone, and continued by the whole choir. The verse was then sung by the cantor alone,

The sense is not always complete without this repetition of the respond after the verse, as, for example, in the case of the Gradual for the Feast of the Nativity of St. John the Baptist. In the preface to the Vatican Gradual (p. xv, No. 4) we are told that, when it seems more fitting, the first part of the Gradual may be repeated after the verse, or, "according to the responsorial rite, all repeat the first part of the respond, as far as the verse, after the verse has been sung by the cantors, or by one cantor alone." When this is done, the cantor will sing the verse throughout by himself. This course may be objected to on the ground that it takes rather a long time, but it should certainly be followed on the Nativity of St. John the Baptist, and at other times when opportunity offers.

From Septuagesima to Easter the Alleluia is not sung, but a **Tract**, composed of passages from the Psalms, takes its place. This may be sung from double bar to double bar by the two divisions of the choir alternately.

From Easter to Whit Sunday in the place of the Gradual is sung an **Alleluia verse** alone. This differs, however, from the verse described above, in that a second Alleluia follows the verse, instead of a repetition of the first.

On certain Feasts—Easter, Whit Sunday, Corpus Christi, the Seven Sorrows of Our Lady—a **Sequence** follows the Alleluia, and is sung in alternate verses by the two divisions of the choir.

After this the Gospel is sung, which in its turn is followed by the **Credo**, sung in the same way as the Gloria, by choir and people alternately. The **Offertory**,

and the Gradual later was again begun by him and sung through by the choir. This custom might well be followed now.

which is a passage of Scripture, is then said by the priest, and commenced simultaneously by the choir. The **Preface** follows the **Secret Prayers**, and is immediately followed by the **Sanctus**, which is intoned by the cantors and continued to the end by the choir. The choir respond to the priest at the **Paternoster** and the **Pax Domini**, after which the **Agnus Dei** is intoned by the cantors each of the three times it is sung. It is continued by all.

When the priest has received the Precious Blood, the **Communion** is sung.

The **Ite Missa Est** is the last chant of the Mass, and is replied to by the choir in the same tone. This should be the same as that of the Kyrie with which the Mass began.* In the penitential seasons of Advent and Lent, and at certain other times, **Benedicamus Domino** is sung instead. In Paschal-tide two Alleluias are added to the **Ite Missa Est** and the response.

At a Pontifical Mass the Bishop sings after the Deo Gratias: "Sit nomen Domini benedictum"; to which the choir replies: "Ex hoc nunc et usque in saeculum." Then "Adjutorium nostrum in nomine Domini"; to which the choir responds: "Qui fecit coelum et terram." He then sings the Blessing. The choir replies "Amen."

In Masses for the Dead no Credo or Gloria is sung, but the Sequence **Dies Irae** follows the Tract; the Gloria Patri is omitted, as in the last two Sundays before Easter, and, instead of "Ite Missa Est," "Requiescant in Pace" is sung, to which the choir responds "Amen."

In addition to the actual music of the Mass, which we

* It is interesting to note that in England the *Ite Missa Est*, was always sung to the melody of the *Christe*, as it is marked in the Vatican Gradual for Mass VII., *Rex Splendens* (the English Mass).

have just considered, it is customary to sing some appropriate piece after the Offertory has been sung, in order to relieve the monotony of the long wait caused by the incensing of the altar, etc. Care should be taken that the piece selected is appropriate, in keeping with the Feast, and also with the music which precedes and follows it. Some suitable pieces are suggested in the calendar.*

An almost universal custom has arisen of singing the Benedictus as a separate piece *after* the Consecration. This is traditionally incorrect, and apparently arose from the impossibility of finishing both the Sanctus and Benedictus before the Consecration, in the days when, and in those churches where, the music sung was anything but the music of the Church. As it is said by the priest as a part of the Sanctus, so it should be sung by the choir and people. After the Consecration may be sung the **Ave Verum**. I can imagine nothing more beautiful, more simple, or more appropriate than this.

In this country a prayer for the King, preceded by a versicle and response, with a Gloria Patri, follows the sung Mass on Sundays.

The Introit, Alleluia, and Communion can nearly always be sung by any choir, however small, to the

* Perhaps a better way would be to restore the verses which formerly followed the Offertory itself (*vide* Wagner, "Introduction to the Gregorian Melodies," p. 93 *et seq.*; and Kienle, "Théorie et Pratique du Chant Gregorien," p. 184).

There seems no reason why this should not be done, especially on the great Feasts.

I think none of the melodies have been published in modern editions, but if anyone who wishes to reintroduce the singing of the Offertory verses in the way mentioned will communicate with me, care of the Publishers, I may be able to procure a transcription of the one required.

proper melodies; but the Gradual, the Tract, when there is one, and the Offertory, however, frequently present considerable difficulty. It is not always possible to insure their being well sung by small choirs, and when this is the case they may be carefully monotoned by the cantors. The Alleluia, however, should always be sung.

The cantors intone all those pieces of chant which are not commenced by the celebrant, and the last bar, or Amen, is always sung by the whole choir.

The responses, "Et cum spiritu tuo," etc., should always be sung promptly and carefully; so with the Amen.

The Kyriale gives us a choice of fifteen complete Masses with Gloria, and three without. There are also four Creeds, and a choice of Kyrie, Gloria, etc., *ad libitum*. Although these Masses are arranged in sets of Kyrie, Gloria, Sanctus, and Agnus Dei complete, there is no reason for us to adhere to the order in which they are given. Thus the Kyrie from one Mass may be used with the Gloria from another and the Sanctus from a third, etc. However, the *Ite Missa Est* should, whenever possible, have the same melody as the Kyrie with which the Mass was commenced. Thus, if the Kyrie be taken from Mass IX., *De Jubilo*, no matter if all the rest be taken from other Masses, the *Ite Missa Est* must be that of Mass IX. also. Some of the *ad libitum* chants at the end of the book are extremely fine, and should certainly be made use of. The first Credo is the traditional one, which has been sung nearly a thousand years to signify the faith of Christians, and this being so, there does not seem to be any reason for its not being sufficient to-day.

The Mass No. IX. is very simple, and I started my own choir upon that. It is both easy and attractive, and

consequently a useful one with which to commence the singing of plainsong.

I have said something about the choice of music of varying degrees of difficulty in Chapter VI.

The pace at which the melodies shall be sung varies considerably, according to circumstances. In a large church, where the sound has to cover a greater area, the rate will have to be less than in a small church. Moreover, a large choir can never sing quite so quickly as a small one, on account of the absolute necessity of keeping together. The hearers should always be able to distinguish the words, and in the case of a large choir singing quickly this is almost, if not quite, impossible.

Consequently, the few remarks which follow must not be taken as more than relatively true. It is impossible to define any particular rate at which a Gradual should be sung, because, apart from the circumstances we have already mentioned, the meaning of the words and the character of the melody have to be taken carefully into account. Speaking generally, however, the *Kyrie*, *Sanctus*, and *Agnus Dei* should be taken more slowly than the *Gloria* and *Credo*, a fact which is evident from their nature. In an ordinary church, with a choir of ordinary numbers, the time-value (considering a single note equal to a crotchet) might be given for the *Gloria* and *Credo* as ♩ = 100; but the other chants of the Ordinary should not be quicker than ♩ = 80. With regard to the Proper it is impossible to give any definite rules, for each melody has its own peculiar characteristics, and must be treated accordingly. As a general rule, the more elaborate the melody, the less rapid the pace should be.*

* Some eminent authorities do not agree with this remark, but my own experience compels me to regard it as a safe rule, in the case of children's choirs, at least.

Thus, on the Feast of All Saints the pace of the Gradual should be somewhat slower than that of the Introit and the Offertory, while the Communion should be somewhere between the two. In syllabic melodies, such as the Sequences, the pace should be about that of a good reader.

In the calendar we explain how the singer may find out the particular chant which has to be sung, both at Mass and Vespers.

XI

THE PLAINSONG OF THE DIVINE OFFICE AND OTHER LITURGICAL SERVICES

STRICTLY speaking, the word **Liturgy** refers to the Mass alone, but it has come to be used in a much wider sense of all the official and public worship of the Catholic Church. Consequently, it includes what is called the **Divine Office**, consisting of the canonical hours of **Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline.**

I have said that the Divine Office forms a part of the public worship of the Church, but in this country, whether owing to the periods of persecution through which the Church has passed, or through some lack of appreciation of its value as a public devotion, the fact remains that there are hundreds, if not thousands, of Catholics in England who have not the faintest idea of the meaning of the words "Divine Office." They may sometimes hear, when they go to see their priest, that he is "saying his Office," and they go away with the idea that it is some private devotion for priests alone. Nothing could be farther from the truth.

Needless to say, this is not the Catholic ideal, or even a Catholic idea. Even so far back as the days of St. Ambrose, we know that he had all the canonical hours observed in his cathedral at Milan, for the purpose,

not of exciting his own devotion only, but for the edification of all the faithful. St. Louis, King of France, when journeying from his own land on board ship, had all the canonical hours observed on board, and attended them, with all his following.

Again, the famous Simon de Montfort, as we are told in his Life, written by a contemporary, attended all the canonical hours said publicly by the clergy attached to his army, even in the midst of his most difficult wars with the Albigenses. When England was a Catholic country, throughout the length and breadth of the land, in cathedrals, monasteries, and collegiate churches, and usually in parish churches also, the Divine Office was everywhere celebrated, and attended by the faithful in great numbers. Here is an example of Catholic practice in the ages of faith. To what an extent have we deteriorated!

So long as the idea remains that the Divine Office is a private devotion for *priests alone*, the Catholic people will suffer an incalculable loss. There is a great abundance of far inferior evening services, confusing and puzzling in their variety, for they differ in nearly every church one enters; but the Divine Office, or any part of it, may only too often be sought for in vain.

I speak principally of **Vespers**, which is the most suitable of the canonical hours for celebration in the evening. **Compline** is occasionally heard, but it is perhaps better fitted for its original purpose of private recitation than for singing in public. But Compline has at least one advantage. There is no choir so weak, and no congregation so collectively devoid of understanding, that Compline would overtax its strength. Certainly it would be better than the unending repetition of the Rosary, Sunday after Sunday, without any variation.

Far be it from me to decry the excellence of the Rosary, which is one of the most beautiful of our private devotions, but it was never intended by the Church to supplant her universal official prayer by taking the place of Vespers.

I have been trying to imagine some excuses which can be raised for the non-celebration of Vespers in our churches. They are indeed difficult to find, but perhaps it may be useful to discuss two or three of them.

1. The people cannot take an intelligent part in the service.

They could, if anyone would take the trouble to teach them. This might easily be done in a short course of instructions.

2. Non-Catholics would not be attracted.

I have already said something about this objection. Our services are not intended for the capturing of non-Catholics. Besides, are non-Catholics attracted by the Rosary? I have heard some who were scandalized by the manner in which the Rosary was said.

3. The choir and the organist could not manage the service.

This difficulty will be found to disappear when an attempt is made to learn the service.

The statement may seem rather unpleasant, but I am inclined to believe that the disinclination of many persons to Vespers as the evening service must be put down to laziness.

It would probably be impossible for a choir of ordinary capacity to do more than manage one of the canonical hours on an ordinary Sunday or Feast day. Consequently, it will be sufficient for us to take Vespers and Compline alone in our description of the plainsong of the Divine Office, with perhaps a very bare outline of Matins and Lauds.

The chant-book needed for Vespers and Compline is the Antiphoner, or the Vespéral, which contains everything absolutely necessary. The Vatican edition of the Antiphoner has recently been taken in hand, and should appear before very long. I believe it is suggested that before the whole work is published everything necessary for Vespers, etc., will be printed. When this book appears, its use will become obligatory. Probably some publisher will then produce a compendium, such as the present "*Liber Usualis*," containing everything required for Mass and Vespers in one handy volume.

VESPERS.

Before every canonical hour, when the clergy and choir have assembled, the preparatory prayer, *Aperi Domine*, is said in silence, followed by the *Pater* and *Ave*, also in silence. Then the celebrant intones the "Deus in adjutorium meum intende," and the choir responds, "Domine ad adjuvandum me festina." The melody varies according to the solemnity of the Feast, the tones being given in the Antiphoner. The versicle and response should be sung slowly and solemnly, followed by the Gloria Patri. From Easter to Septuagesima is sung **Alleluia**, but from Septuagesima to Holy Saturday, "*Laus tibi Domine, rex aeternae gloriae*," is sung instead.

Then the first **antiphon** is intoned by the officiant, or, if this be not possible, by the cantors, and continued by the choir. On days with a lower rank than double, the antiphon is sung only so far as the asterisk, before the Psalm, but in full after it. The tone of the Psalm which follows the antiphon depends upon the mode of that antiphon, and is indicated by a number printed just

before it. The ending of the Psalm also is indicated by a letter.

This brings us to the very important subject of **psalmody**—the singing of the Psalms and canticles, which is the oldest Church music. I imagine that it would be useless, in such a book as this, to attempt to explain the principles of psalmody at length, particularly as it has been done already so admirably and clearly by Dom. Andre Mocquereau, in the little "Rules for Psalmody," which, costing, as it does, only threepence, is within the reach of all.

Moreover, the singers of Vespers will need books of the Psalms noted, and with these the theoretical difficulties of psalmody will no longer trouble them, for every Psalm which is ever required at Vespers or Compline is given at length for every tone and every ending. Further, the treatise on psalmody which I have just mentioned is given at the beginning of the book. It may also be found translated in the "Grammar of Plain-song," by the Benedictines of Stanbrook, which every singer ought to possess.

We will, however, make one or two general remarks upon psalmody. The custom of singing the Psalms is older than the Church herself, and the method of antiphonal singing—that is, the singing of alternate verses by two choirs—was introduced to the Western Church by St. Ambrose at Milan. He probably introduced also the inflexions which have developed into the present Psalm-tones. But we find mention of the singing of Psalms and spiritual hymns as a most important means of exciting the devotion of the faithful in the writings of the Fathers at a much earlier date even than this.

The Psalms are divided into verses; the verses are again divided each into two parts by an asterisk. Some-

times these divisions are again divided, if they are rather long, into two more parts. The division in this case is indicated by a cross. The *Gloria Patri* is treated as two verses in the same manner.

There is a Psalm-tone corresponding to each mode, and one, called the *Tonus Peregrinus*, in addition. Each tone may be divided into three parts :

1. The **Intonation**.
2. The **Reciting Note**, or **Dominant**.
3. The **Cadences**, one of which at the end of the first part of the verse forms the **Mediation**, and the other, at the end of the verse, forms the **Ending**.

The difficulties of psalmody occur principally in the placing of the right syllables upon the right notes in the mediation and the ending. As these are all clearly pointed out in the "Psalms Noted," the singer need not trouble unduly about them. Of course practice is needed as much in psalmody as in any other branch of plainsong. There is, perhaps, more risk here than elsewhere of the clipping of the endings of words, or the slurring over of their syllables.

The reciting note should naturally be adapted to the requirements of the singers, but, generally speaking, it should not be lower than A or higher than B. The reciting note should be the same for all the Psalms, but the antiphon must be transposed, so that its dominant falls upon the note which has been selected for the reciting note of the Psalm.

The Psalms should be sung at a moderate pace, but with some animation. A pause at the mediation is made equivalent to the length of four notes, but the greatest care must be taken that, when the chant recommences, all the singers begin at the same time; otherwise the effect will be very bad. At the end of the

verse there should be a pause of the duration of one note only, the note or two notes immediately preceding the pause being doubled.

The **Canticles**, *Magnificat*, *Nunc Dimittis*, and *Benedictus*, may have a higher reciting note, and should be sung more slowly.

The great point to observe in the singing of the Psalms and canticles is the avoidance of hurry. The tendency of an improperly trained choir is to rush through the recitative portions of the Psalms, and to drawl the mediation and ending.

The cantors intone the first Psalm as far as the asterisk, and one side of the choir continues it; the other side takes up the next verse, and so on. The antiphon is sung throughout by the whole choir at the end of the Psalm, and the second antiphon intoned by the cantors, when the melody of the intonation has been played by the organist, if necessary. It would be proper for the senior members of the choir to intone the antiphons to the remaining Psalms in turn, but it may be necessary for the cantors to intone them all. There are five Psalms in all.

After the last antiphon, the celebrant sings the **Chapter**, and the choir responds, "Deo Gratias." The celebrant then intones the **Hymn**, which is continued to the end of the first verse by his side of the choir, and then sung in alternate verses by each side. All sing the Amen. The Doxology of the hymn varies at certain seasons.

It is to be hoped that before very long the hymns of the Divine Office, which were altered from their original form at the last rearrangement of the Breviary, may shortly be restored to their earlier, simpler, and more beautiful form. A step in this direction has already

been made by the inclusion in the Gradual of an older form of the hymns for Ascension and Pentecost than that recently in use.

After the Amen of the hymn, the cantors sing the **versicle**, to which the choir responds, and the celebrant intones the **antiphon** to the **Magnificat**, which the choir continues. The cantors then intone the **Magnificat**, which is sung in the same way as the Psalms. If the altar is incensed, there will be a short pause before the third and fourth verses, which will be sung, the third by the cantors and the fourth by the choir. The Canticle is continued in this way, two verses at a time, until all the incensing is completed; then the Gloria Patri is sung, followed by the antiphon.

The celebrant then sings *Dominus Vobiscum* and the prayer of the day. If any other Feasts are to be commemorated, the cantors sing to the simple tone their versicles, after the antiphon to the Magnificat for the commemorated Feast has been sung by the choir. Then the celebrant sings the prayer. This course is followed for all the Feasts that are commemorated, the more important coming first, according to their rank.

The cantors sing *Benedicamus Domino*, the melody varying according to the rank of the Feast. The choir responds in the same tone, *Deo Gratias*; the celebrant says in a lower tone "Fidelium animae," etc., to which the choir responds, "Amen."

When a Bishop is present he gives the Blessing in the manner described in our last chapter.

If Compline does not follow immediately after Vespers, the *Paternoster* is said silently by the choir; the celebrant says, "Dominus det nobis suam pacem," after which there is the response, "Et vitam aeternam, Amen." Then the celebrant immediately commences

one of the antiphons of Our Lady, of which there are four—the **Salve Regina** in Trinity-tide, the **Alma Redemptoris Mater** from the first Sunday in Advent to the Purification, including both days ; **Ave Regina Coelorum** is sung from the Purification to Easter, and the **Regina Coeli** from Holy Saturday at Compline until the first Vespers of Trinity Sunday.

There are solemn and simple tones to each of these antiphons of Our Lady: the solemn tone should always be sung at solemn Vespers.

The antiphon of Our Lady concludes the Office, but the prayer "*Sacrosanctae*," which asks the pardon of God for the faults committed during the singing or recitation of the Office, is usually said kneeling and in silence, before the celebrant and the choir leave the altar.

The cantors should pay the greatest attention to the singing of the **versicles**, the intoning of the **antiphons**, etc. The whole effect of an otherwise well-sung Office may be spoilt by want of care in such details as these. The ceremonial rules which are given in another chapter should be carefully observed, particularly when the choir occupies its proper place in the chancel or sanctuary of the Church. They should be observed as far as possible even if the choir is in a gallery. Nothing is more distressing than to see a choir going through the service with no more regard for the liturgical rules as regards sitting and standing, etc., than if they did not exist.

COMPLINE.

The prayer *Aperi Domine* having been said in silence, the singer who occupies the lowest seat in the choir goes to the middle, before the altar, and bowing to the celebrant, sings, **Jube domne benedicere**. The

Blessing is then given by the celebrant. Then the singer, who should be a junior or boy, if possible, occupying the last place in the choir for the purpose, sings the **Lesson** and "Tu autem," etc. The Celebrant sings, "Adjutorium nostrum in nomine Domini," and the choir responds, "Qui fecit coelum et terram." Then the *Paternoster* is said throughout in silence, and the priest begins the **Confiteor**. All the singers reply, "Misereatur," and then, bowing down, say the Confiteor themselves on a monotone in a low voice. After the Misereatur and Indulgentiam they reply, "Amen."

Then follow more versicles and responses, which there is no need to describe in detail, as they are given in the Compline books.

The antiphon **Miserere** or **Alleluia** (in Paschal-tide) is intoned by the cantors. Four Psalms, all on the same tone, follow immediately, and the antiphon is then sung again. The antiphons are never doubled at Compline and the little hours.

The hymn **Te lucis ante terminum** is then intoned by the priest, and continued by the choir, as in Vespers. The celebrant then sings the Chapter, and the choir responds, **Deo Gratias**.

Then follows a short respond, **In manus tuas Domine, commendo spiritum meum**, which is sung very solemnly by the cantors. The choir repeats the same words, the cantors continue, **Redemisti nos Domine Deus veritatis**, and the choir responds, **Commendo spiritum meum** as before. The cantors sing, **Gloria Patri et Filio et Spiritui Sancto**, and the choir then sings, **In manus tuas Domine**, etc., to the end. The melody changes in Advent, and in Easter-tide Alleluias are added. During Passion-tide the **Gloria Patri** is omitted.

The cantors then sing the versicle **Custodi nos**, and the choir responds. The priest intones the antiphon to the **Nunc Dimittis**, and that canticle is then sung. We have already said that a higher reciting note may very suitably be taken for the canticles, and so, of course, the *Nunc Dimittis*.

There are no pauses during the singing of the *Nunc Dimittis*, as there is no incensing. The antiphon **Salva Nos** is repeated at the end. After **Dominus Vobiscum** and the response, followed by the prayer and **Dominus Vobiscum** again, the cantors intone the **Benedicamus Domino**, and the choir responds, **Deo Gratias**. Then the priest sings the Blessing.

One of the antiphons of Our Lady follows immediately, with the appropriate prayer. The priest says, "Divinum auxilium maneat semper vobiscum," to which the choir replies, "Amen." Finally *Pater, Ave*, and *Credo* are said in silence, together with the prayer *Sacrosanctae*.

MATINS AND LAUDS.

Sung Matins is a very beautiful service, and it would be a very good thing if some of our choirs would attempt to learn sufficient, at any rate, to enable them to sing Matins at Christmas, Easter, Whit Sunday, and some of the other great Feasts. When one thinks of the great amount of trouble which choral societies take in practising difficult works, one is inclined to think that surely there are some choirs who would not mind taking a little extra trouble simply for the greater honour and glory of God. If they learnt only one in a year, it would not be long before the great Feasts might be celebrated by the singing of Matins, or even Lauds alone on their vigils. Everything necessary for Matins upon the Feasts of Christmas and Easter will be found

in the "Liber Usualis," but antiphoners will be required for any other day.

It is not absolutely necessary to sing the whole of Matins. Certain parts may be sung and others only recited. I will try to explain what may be done in a short outline of the service. After certain versicles, etc., the **Venite** is sung, preceded by an **Invitatory**. The cantors intone the Invitatory the first time, and the choir repeats it. The cantors sing each verse of the Psalm *Venite*, and the choir sings the Invitation between the verses. The cantors sing the **Gloria**, and at the end intone again the Invitatory, which the choir sings through. The *Venite* should always be sung at Matins. Then follows a hymn, which is sung as at Vespers.

Next come three **Nocturns**, consisting of three Psalms with antiphons, which are followed by three **lessons**. Different members of the choir may each learn a lesson, so as to be able to chant it. (On Sundays, when the Office is that of the Sunday, there are more Psalms.) An ordinary choir might well sing the last of the three nocturns and recite the other two.

After each lesson there is a long **respond**, and one of these may be selected and sung, while the others may be recited. These responds may be varied on different occasions, so that in time all may be learnt and sung.

The **Te Deum** is sung on all Feasts throughout the year, immediately after the last lesson. After the *Te Deum*, if Lauds is to be sung, the Office commences immediately, except on Christmas Day, when, after a prayer, comes the Midnight Mass.

Lauds has almost exactly the same form as Vespers, except that there are different antiphons and Psalms, and that the canticle **Benedictus** takes the place of the *Magnificat*. If there is incensing of the altar, the same

rules about the singing of the verses in pairs may have to be observed.

The other parts of the Divine Office, which are called the "Little Hours," on account of their shortness, are not usually sung, because, for one thing, they are hardly long enough in themselves to form a suitable separate service. *Terce*, however, is often sung before Solemn Mass.

It is said that people will not come to church for such a service as sung Matins, because it is too long; but it does not last longer than an hour, or an hour and a half with Lauds. In the present state of ignorance concerning the Office there may be some difficulty in getting the people to come to Matins, but we must try and revive the old Catholic spirit which animated our forefathers, who regarded attendance at a service which they did not fully understand as still pleasing to Almighty God. We are told that this country was once an "island of saints." *That* was a time when people were wont to pay more attention to the Divine Office. However, whether people attend the service or not, there is such a thing as working (and in this we include singing) simply for the honour and glory of God. Why should it be absurd to make use of that wonderful treasury of devotion which the Church provides for her children in the Divine Office? If it is so important for priests and religious of both sexes that they are bound to recite it all every day, under pain of mortal sin, surely it must be important and useful for lay-folk also.

Another liturgical service which has fallen into disuse—no one seems to know why—is the **Procession**, which used to precede Mass on Sundays and holidays. In some of our churches, owing to their extraordinary structure, it is not possible to have these processions in

the manner in which they should be held ; but in others there would seem to be no reason why the choir and the clergy should not, before Mass begins, go round the church in procession, using the chant from the Processional. It would hardly be necessary to provide Processionals for all the singers. The particular melodies required could be copied with the duplicator. Such processions, if not held every Sunday, would at least serve to increase the solemnity of the greater Feasts of the year.

ROGATION PROCESSIONS.

Regular processions are ordained for the Rogation days, for the Feast of Corpus Christi and Palm Sunday. The Rogation processions should be held out of doors wherever possible. They commence with the singing of the antiphon **Exurge Domine**, which is sung like an Introit, the choir standing before the altar, and then the **Litanies** are begun, all kneeling. Each invocation should be sung by the cantors, and repeated once by the choir. After the **Sancta Maria** all rise, and the procession begins. The order is given in the chapter on Ceremonial. On the return to the church, the Psalm **Deus in Adjutorium** is sung, and the prayers recited. Mass then begins.

CANDLEMAS.

When the prayers for the blessing of the candles have been sung, and the celebrant is distributing the candles, the choir sings the antiphon **Lumen**, and the canticle **Nunc Dimittis**. The antiphon is repeated after each verse, and the antiphon **Exurge Domine** follows. Then, in response to the deacon, the choir sings **In nomine Domini**, and the procession is commenced.

Two antiphons are given, and a respond, which is reserved for the return journey to the church. If the procession is short, there is no need to sing both antiphons. Responds are intoned by the cantors, continued by the choir as far as the verse. This is sung by the cantors alone. The choir then repeats the last part of the respond proper. The cantors sing "Gloria Patri et Filio et Spiritui Sancto," and the choir again repeats the respond. After the respond Mass begins.

ASH WEDNESDAY.

On Ash Wednesday the Office begins with the singing of the antiphon **Exaudi nos** like an Introit. As soon as the distribution of ashes begins, the first antiphon, **Immutemur**, is sung. Another antiphon and a respond follow, after which the Mass begins.

PALM SUNDAY.

After the Asperges (at which the Gloria Patri is omitted) the antiphon **Hosanna** is sung by the choir. Then, after a prayer and a lesson, there is a choice of two responds. A Gospel and a prayer follow, then the Ferial Preface is sung, with the Lenten Sanctus from Mass No. XVII. More prayers follow, and then two more antiphons are sung, during the distribution of palms. These must be repeated until all the palms are distributed. Then, after the **Procedamus in pace**, the procession begins. Six antiphons are given for use during the procession, of which as many as are considered necessary may be used. When the procession has arrived at the church, on its return, either two or four cantors enter, and the door having been closed, they face the procession and begin, **Gloria, laus et honor**,

which is repeated by the choir. There are five verses to the "Gloria, laus," etc., the first of which is repeated by the choir after each of the others has been sung by the cantors. Then the procession enters the church, the cantors take their places, and the respond **Ingrediente** is sung. Mass then begins.

HOLY WEEK.

On Wednesday, Thursday, and Friday in Holy Week **Tenebrae**, as the service of Matins and Lauds for those days is called, is often sung. It consists of nocturns, Psalms, and lessons, with their-responds, the lessons having a special tone. Lauds begins immediately after the last respond; chapter and hymns are omitted, but after the **Benedictus** the **Christus factus est** is sung, an extra phrase being added on the second and third nights. After that is said the **Miserere** and a prayer. So the service ends abruptly.

The service of **Tenebrae** is given in full in the "Liber Usualis."

On Holy Thursday, after the Mass, the Blessed Sacrament is carried in procession to the Altar of Repose, and the **Pange Lingua** is sung. On Good Friday there is the **Mass of the Presanctified**, which begins with two lessons, between which there are **Tracts**, and then follow the Passion and the intercessory prayers.

The priest, uncovering the wood of the Cross, sings three times "Ecce lignum crucis," to which the choir responds "Venite adoremus." Then follow the **Reproaches**, while the ceremony of the Veneration of the Cross is being carried out.

Two cantors, standing in the middle of the choir, sing "Popule Meus." One part of the choir sings the Greek invocations and the other part the Latin. Two cantors

from the second choir and two from the first continue the singing of the Reproaches during the Adoration of the Cross, the two divisions of the choir replying alternately. Afterwards is usually sung the antiphon **Crucem Tuam** like an Introit, and then the verse **Crux Fidelis**, and the hymn **Pange Lingua Gloriosa**, the verse **Crux Fidelis** being repeated after the first verse as far as the asterisk, and the **Dulce Lignum** after the second verse, and so on alternately. The choir takes part in the procession to the Altar of Repose, and on the return to the altar the hymn **Vexilla Regis** is sung.

On Holy Saturday there is the Blessing of the Font. The Office begins with twelve Prophecies. Before the fourth and fifth, and again between the eighth and ninth, and eleventh and twelfth, **tracts** are sung. Before the prayers the deacon sings, "Flectamus genua," to which the sub-deacon replies, "Levate." After the prophecies the priest precedes to the Blessing of the Font, and another tract is sung. There is a preface in the Ferial tone. After the Blessing of the Font, the **Litanies** are sung by two cantors kneeling in the middle of the choir, each invocation being repeated by the whole choir. *Immediately* afterwards the Mass begins with the solemn intonation of the Paschal **Kyrie**. Then is sung the **Gloria in Excelsis**, the prayer and the Epistle. The **Alleluia** of Easter is then sung by the celebrant three times, and repeated by the choir. Each time the tone is raised slightly. Then the choir sings the verse and the tract. There is no Credo, Offertory, or Agnus Dei, but a form of Vespers follows immediately. All that is sung is the triple **Alleluia**, the Psalm **Laudate Dominum**, and the **Magnificat** with its antiphon, followed by the prayer and the Easter **Ite Missa Est**.

CORPUS CHRISTI.

After the Mass a procession * is formed, and the hymn **Pange Lingua** sung. There are several hymns, any of which may be sung during the procession. They are the **Pange Lingua, Sacris Solemniis, Verbum Supernum, Jesu Nostra Redemptio, Aeterne Rex Altissime, Te Deum, Benedictus**, and the **Magnificat**. The length of the procession will determine the number of hymns to be sung. It will be noticed that the older forms of these hymns have been given in the Gradual. The procession is followed by Benediction.

Other liturgical services are described at length in the *Ceremonial of Bishops* and the *Ritual*, but as they are seldom used it is not necessary to give long directions for them here. Such are Ordinations, the Consecration of a Church, etc.

The occasion of a Confirmation is usually made to coincide with the Visitation, and as this is a more or less regular service, we will describe it briefly.

When the Bishop arrives at the church, and has kissed the cross offered to him by the senior priest or dignitary present, two cantors begin the antiphon **Sacerdos Pontifex**, or the respond **Ecce Sacerdos Magnus**. The choir replies to the responses, and the Visitation proper begins. After the **Confiteor** the **De Profundis** is said, and then, after a prayer, a procession is formed, either to the churchyard or to some place in the church which is supposed to represent it. The respond **Qui Lazarum** is sung upon the arrival of the procession. When the procession has arrived at the appointed place, another respond, **Libera**, is sung, and after the Pater-

* This is the *liturgical* procession for *Corpus Christi*, and the proper time for it is after Mass, not at the evening service.

noster, the response **Sed Libera Nos a Malo**. A **Porta Inferi** follows, with the proper responses, and the return is made to the altar. During the return the **Miserere** is *recited*, not sung.

Afterwards the **Tantum Ergo** is sung, with a break between the verses, while the Bishop examines the tabernacle, etc.

If Confirmation follows, all the responses are made in Ferial tone. When all have been confirmed, the antiphon **Confirma Hoc** is sung like an Introit. Versicles and responses follow.

XII

BENEDICTION AND THE EXTRA-LITURGICAL SERVICES

IN the strict sense of the word, **Benediction** is not a liturgical service. However, on the Feast of Corpus Christi provision is made in the liturgical books for a procession of the Blessed Sacrament, followed by Benediction, and it is an adaptation of this service which forms an adjunct to the Mass of Corpus Christi, which we call Benediction. In this country, Benediction universally forms part of the evening service on Sundays.

As a rule, it begins with the singing of the **O Salutaris**, when the priest opens the tabernacle, and incenses the Blessed Sacrament. Then comes the Litany of Loretto, and finally the **Tantum Ergo**. After the actual Benediction, the service is concluded by the **Adoremus**. This is the most usual order of things. It should be noted, however, that the only essential parts of the Benediction Service are the **Tantum Ergo**, the versicle and response, and the prayer "Deus qui nobis." The **O Salutaris** might occasionally give place to some other Latin hymn to the Blessed Sacrament, such as the **Panis Angelicus**, or the **Ecce Panis Angelorum**, part of the beautiful sequence for Corpus Christi. English hymns may not be sung during Benediction.

The Litany is certainly a great favourite, and I am inclined to think that it is so more because of the swing with which it is usually sung than from any particular suitability. A hymn addressed directly to the Blessed Sacrament would seem more appropriate. There is no shortage in the supply of acts of devotion, such as the **Ave Verum** and the **O Quam Suavis**. To meet the need for such devotions, a book has recently been published by the Benedictines of Solesmes—the “*Manuale pro Benedictionibus*”—which contains several antiphons, responds, and hymns, taken from the Liturgy, and relating to Our Lord Himself. At the present time Mr. Giulio Bas is bringing out a series of accompaniments to this book.

The *O Salutaris* should not be sung until the priest has opened the door of the tabernacle. This remark applies equally to any other hymn that may be sung.

At short Benedictions the *O Salutaris* may be altogether omitted, and in that case, if nothing else is sung in its place, the *Tantum Ergo* is sung immediately after the incensing of the Blessed Sacrament.

If the Litany of Loretto *must* be sung, it should be taken responsorially, the *Ora pro Nobis* being repeated after each invocation.

I have said that Benediction is not a strictly liturgical service; consequently, there is no need for the choirmaster to confine himself to plainsong. Common regard, however, for the decencies of Church music should prevent him from making use of the theatrical types of *Tantum Ergo*, etc., which were so common a few years ago. I have already referred to Dr. Tozer's “*Catholic Hymns*.” His “*Benediction Manual*” is by far the best collection of music for Benediction that has yet been published. It contains a great number of tunes,

many of which possess considerable merit. Some plain-song melodies to the O Salutaris and Tantum Ergo are given, but the harmonization might be improved upon.

ROSARY.

In England, unfortunately, this service, or rather devotion, is frequently allowed to take the place of the Divine Office. The Rosary is the most beautiful private devotion we possess, and as such it should be practised by every Catholic. There can be no possible objection to the practice of the recitation thereof by the priest and his people in the church, but when we hear that the Rosary is "bright and hearty," much in the same sort of way as a "P.S.A." entertainment, and that consequently Vespers or Compline must be dropped, it is clear that there is something wrong.* If one or the other must be omitted, it should not be the **Opus Dei**, the Work of God, or Divine Office. There is, however, no need at all for one to displace the other. The Rosary is best fitted for recitation in the family at home; the proper place for the Divine Office is the church.

In any case, the Rosary should be recited, not sung. Musical versions of the Hail Mary do *not* seem very devotional.

STATIONS OF THE CROSS.

At this service, which is held in Lent as a rule, a verse of the **Stabat Mater** is frequently sung between the stations. Sometimes the whole sequence is sung, a

* In France the Rosary is said on Sundays in nearly all churches, either before or after Vespers, and thus does not interfere with the celebration of the Divine Office.

different verse after each station, and the remainder after the last station, and sometimes the verse "Holy Mother, pierce me through," is sung after each station. The former custom is preferable. The simple French tune is perhaps the most suitable, and as the prayers, etc., of the stations are in English, it would seem that the English words of the hymn are more suitable than the Latin.

OTHER SERVICES.

In some churches different choral, or rather musical, devotions to the Sacred Heart are sung, but it would be impossible to give details of them here. Besides, it will probably be found that there is no need for any such musical devotions when the liturgical services are introduced. The necessary directions may be found in the books of devotion themselves.

HYMNS.

Unfortunately, too often the quality of the words and music of the hymns sung in our churches leaves very much to be desired. Meanwhile there is no doubt that a very great need exists of some good collection of hymns—cheap, musically good, and of good literary style. The Church of England possesses many such—for example, the English Hymnal, Hymns Ancient and Modern, and Church Hymns. The choirmaster should certainly possess one of these hymn-books, for he will find many excellent tunes which he may use with other words of the same metre.

Much may be done to popularize the singing of good English hymns in our congregations by having copies

of the words placed in every seat in the church, while the melodies may be systematically introduced when the proper opportunities present themselves from time to time.

The writer makes a frequent use of melodies from the English Hymnal, and also of a most excellent collection of words and music (published separately) called "Songs of Syon," edited by the Rev. G. H. Woodward. We have given in our calendar a list of hymns suited to the different seasons from the recently published List of Hymns for use in our Churches, drawn up by a committee of the Bishops of England.

One of the Office hymns of the day may well be sung in English, and some effort should be made to choose the other hymns with reference to the Church's seasons. We always have Christmas hymns at Christmas, and the same idea can easily be carried out throughout the whole year. Perhaps it may be as well to call attention to the way in which the singing of the hymns is often spoilt by drawling. The congregation should certainly be encouraged to *stand* and *sing*, but there is sure to be a tendency to drawl the hymns when the people do take part in them, and this should be resolutely opposed by the choir and the organist. The result may be rather unpleasant for a little while, but in the end the congregation will begin to learn to sing more briskly.

The verses should be separated by a slight pause, and great attention should be paid to the expression demanded by the meaning of the words. Probably the reason that we so often hear hymns shouted out at the top of the voice, from the first verse to the last, is that the words sometimes have no meaning. I have often wondered how many people who sing; apparently with such rapture, "I rise from dreams of time," have the faintest

idea what is meant by the words they sing. What *do* they mean?*

It will be better to select a short hymn to precede Benediction immediately than to allow a long one to go unfinished. Very often the clergy enter the church during the singing of this hymn, and it is then dropped immediately. This is rather an undignified proceeding.

* I have been authoritatively informed that the use of hymns other than those in the Bishops' List, is now forbidden. Consequently, *all* Catholics who possess any spirit of obedience to authority will now cease to use such effusions as the above. All the hymns in the Bishops' List are mentioned in the calendar.

XIII

CEREMONIAL

As the liturgical place of the choir is in the sanctuary, close to the ministers of the altar, it is necessary for the proper ritual to be observed by the singers.

I will therefore give the necessary rules as briefly and concisely as possible. First it may be advisable to say something about the liturgical dress of the singer. This is the surplice (*superpelliceum*). The surplice is properly the dress of a clerk—that is, one who has at least received the tonsure—but as in these days the office of singer is taken and exercised by other than clerks, the vestment is worn by laymen. It is, for many reasons, unfortunate that the surplice is very little worn in this country. In its place we are accustomed to see the *cotta*, an Italian malformation of the true surplice. In fact, one who wears a real surplice is often looked upon with suspicion as a kind of semi-Protestant. This is absurd, for there can be no doubt that the surplice was always worn in this country up to quite recent times, and the fact that the Church of England retains the use of the surplice is surely no argument against its revival amongst Catholics. There are persons who imagine that all the practices and customs of Anglicans are to be despised, although very frequently they have their origin

in a Catholic tradition. Certainly the surplice is the official vestment of the inferior clergy of the Catholic Church.

I may perhaps quote the great Ritualist and Rubrician Martinucci, whose book upon Ceremonial is the standard work, with regard to some of the more modern forms of the *cotta*. He says: "We cannot hide from ourselves the fact that the ornamentations of certain forms of the surplice are more suited for the theatre or the milliner's shop than for a clerk occupied in performing his sacred duties." There is nothing solemn or dignified about the *cotta* as it is worn at present by some of our altar-boys, reaching barely to the waist, and that only with the assistance of a few yards of lace trimmings. I therefore quote the measurements of a suitable surplice as given by Martinucci.*

LENGTH.—It should reach to halfway between the knee and the foot.

WIDTH.—(a) At the top 12 feet in circumference, gathered into a band at the neck; (b) at the bottom about 20 feet.

LENGTH OF SLEEVE.—It should reach to the tips of the fingers.

WIDTH OF SLEEVE.—Six feet in circumference at the bottom.

These measurements may be varied as circumstances require, our measurements being given for a full-grown man, but the main features of the shape and fullness should be carefully preserved.

The scarlet cassocks which are to be seen in a few churches are quite contrary to the Roman usage. Black is the only colour allowed except in cathedral churches.

* "Manuale Sacrarum Caeremoniarum," vol. iii., p. 201 Rome, 1879.

Having thus discussed the vestments of the singer, I will give in detail some general rules as to procedure in choir.

All the members of the choir should assemble in their vestry well before the hour of service, so that they may vest without delay.

At the appointed time, and at the signal of the master of ceremonies, the boys first and the men after proceed in pairs to their places, genuflecting in pairs before the altar, and then bowing to each other, after which they go to their seats in the sanctuary. Care should be taken that the genuflections are made together.

Those in the choir stand till the signal is given to kneel. Whenever it is necessary for the choir to stand, kneel, or sit, the action should be performed by all as one man.

The head is bent when the names of Jesus, Mary, and the saint whose Feast is being celebrated, are mentioned; also during the singing of the Gloria Patri.

The choirmaster should occupy the seat nearest to the altar on the Gospel side, and the cantors should be together on the opposite side.

When the service is over, the boys come out of their stalls first, meet in the middle, and genuflect in pairs. They go out of the church in the same order as that in which they entered.

It is hardly necessary to speak here of the reverence which should be observed in all the actions of the choir. There should be no talking in the sacristy, and certainly not during the procession or in the church. All lounging in the stalls and carelessness of every kind should be promptly stopped.

So far as the ceremonies are concerned, the choir is immediately under the direction of the master of

ceremonies, and it is essential that his directions should be followed promptly and carefully. By this means alone can the services be maintained with due reverence and order.

DIRECTIONS FOR MASS.

The singers stand during the singing of the Asperges and the subsequent prayer, during the Introit, the Kyrie, the Gloria in Excelsis, and the Collects.

They sit during the Epistle ; rise and stand until after the Offertory.

After they have sung the Offertory they may sit. When the incensing of the oblations is ended; the singers will be incensed. If they are seated, they will rise and return the salutation of the thurifer ; then the singer to be incensed bows to the thurifer, and also to his nearest companion who has not yet been incensed. He again bows to the thurifer after he has been incensed. The singers will remain standing until all have been incensed.

They stand during the Preface, and kneel after the Sanctus. After the Consecration they rise, and remain standing until the Communion has been sung.

They then sit until the celebrant is ready to sing the prayers, then they stand.

They kneel for the Blessing, and then stand until the end of Mass.

N.B.—There is *no* kneeling except in Requiem Masses and on Ferias which are also fasting days, when all kneel for Collects and Post-Communion, and after the Consecration to the *Pax Domini*.

When the *Pax*, or kiss of peace, is given, after the Agnus Dei, the master of ceremonies will first come to

the choirmaster and then to the singer nearest the altar on the other side of the choir. The *Pax* is then given by one singer to another in the following manner: The first, placing his hands upon the shoulders of the next, brings his left cheek near to that of the second, saying, "Pax tecum." The other places his hands under the elbows of the first and replies: "Et cum spiritu tuo." They then bow to each other, and the second singer turns to give the *Pax* in the same manner to the third, and so on. He who gives the *Pax* does not bow before so doing.

VESPERS.

When the singers are in their places, they stand until the celebrant is ready to commence; they then kneel with him to say the preparatory prayer *Aperi Domine*.

They rise with him, and say secretly the *Pater* and *Ave*.

They continue to stand until the intonation of the first Psalm.

They sit until the time comes for the second antiphon, which is intoned by one of the choir, all the singers on his side standing. They sit until the next antiphon, and continue in this course until the last antiphon.

At the chapter the singers stand; they remain standing during the hymn, and until the antiphon to the Magnificat has been intoned, after which they sit until the time comes for the intonation of the Magnificat itself.

During the Magnificat they stand till the end of the *Gloria Patri*, but at the words *Sicut erat* they sit down until the antiphon has been repeated.

They stand again until the end of Vespers.

When the antiphon of Our Lady is sung, they kneel,

except on Saturdays and Sundays, when it is sung standing.

In the hymn *Ave Maris Stella* the choir kneels during the singing of the first verse; so also during the first verse of the *Veni Creator Spiritus*. They kneel in the *Vexilla Regis* at verse 9 (*O crux*).

During the singing of the Magnificat the choir will be incensed, and the rules which I gave in the directions for Mass will be observed. If the incensing has not been completed before the end of the Magnificat, it will be necessary for the choir to remain standing until all the singers have been incensed.

SPECIAL DIRECTIONS FOR THE CANTORS.

At Solemn Vespers the two cantors will sit, one on either side of the choir, in the stall farthest away from the altar.

When it is time to intone the antiphon, they go to the middle of the choir, genuflect, and then pre-intone the antiphon in a low voice to the officiant, who intones it.

They afterwards commence the Psalm, turning towards that side of the choir which must continue the verse. Afterwards they genuflect together, bow to each other, and return to their places. This is done before each Psalm and canticle.

They sing the verse after the hymn also, and the *Benedicamus Domino* in the same manner, standing before the altar.

CANDLEMAS.

The choir stands during the blessing of the candles. After the servers have received theirs, the singers advance in pairs, and each receives his candle kneeling, kissing first the candle and then the hand of the celebrant.

They stand during the prayer *Exaudi Domine*, and in the procession they follow the cross immediately, those on the left holding their candles in the left hand, and those on the right in the right hand.

The candles are lighted during the Gospel, and from the Preface to the Communion.

ASH WEDNESDAY.

The singers stand during the blessing of ashes, and receive them when directed. They stand after the distribution.

PALM SUNDAY.

The singers stand, as usual, during the Blessing; they receive the palms in the same manner as the candles on Candlemas Day. When the choir has left the church, and is just outside the door, on the return of the procession, two cantors enter, and, the door having been closed, they sing the *Gloria Laus*, etc., which is responded to by the choir outside the church.

HOLY WEEK.

On Maundy Thursday the choir remains standing after the Communion. The singers kneel during the incensing of the Blessed Sacrament.

A procession follows. The singers kneel at the altar of repose.

On Good Friday two cantors will be near the altar to sing the *In quo salus mundi pependit* when the cross is uncovered.

The singers kneel while the celebrant prostrates himself.

They stand when the celebrant goes up to the altar, but sit during the lessons. They stand for the Tracts and prayers and during the singing of the Passion. At the *Venite Adoremus* they kneel.

When the celebrant stands, the choir rises. In the beginning of the procession a genuflection is made to the altar. At the altar of repose a double genuflection is made. There is no genuflection on the return from the altar of repose.

On Holy Saturday, when the deacon sings *Lumen Christi*, the singers genuflect.

They sit during the Prophecies, but stand for the Tracts and the sung prayers.

When the deacon sings *Flectamus genua*, the choir kneels.

For the Litanies two cantors should kneel at a faldstool placed in the middle of the choir.

ROGATION DAYS.

Two cantors in the middle of the choir commence the Litanies as far as the *Sancta Maria, ora pro nobis*. They then follow the choir, before the sacred ministers, singing the Litanies. They should take care that the singing be not finished before it is necessary for the procession to re-enter the church.

The singers kneel during the prayers which follow the return of the procession.

BENEDICTION AND EXPOSITION.

The choir sings kneeling.

THE RECEPTION OF A BISHOP.

The choir should be grouped with the clergy at the door of the church. They kneel to be sprinkled with holy water. They then form in the procession to the altar.

They kneel to receive the blessing of the Bishop, and while he prays before the altar.

XIV

THE CALENDAR

THE ecclesiastical year is divided into weekdays (*Feriae*), Sundays (*Dominicae*), and the Feasts of Our Lord, Our Lady, and the Angels and Saints.

During the course of years this latter class has so largely increased that very many Sundays and nearly all the weekdays are now celebrated as Saints' Days. Some of these festivals of the Church fall upon the same day in every year; others change according to the date of Easter. The most convenient way of finding out the particular Office or Mass celebrated upon a certain day is to make use of an *Ordo Recitandi*, a little book published every year, price sixpence. This is a kind of calendar. It is in Latin, but as the same forms occur over and over again, one who is unacquainted with the language will have little difficulty in making out the meaning of the *Ordo* after some practice.

There are also more simple forms of ecclesiastical calendars in the "Catholic Directory" and the "Catholic Almanack," which cost only a penny. These calendars are adapted from the *Ordo*, and it may be useful for us to explain the principles upon which it is arranged.

A certain rank or class is appointed for every day in the year. The weekday, or *Feria*, is the lowest; then, in

ascending order, come the *Simple*, the *Semi-double*, the *Double*, the *Greater Double*, the *Double of the Second Class*, and the *Double of the First Class*. Sometimes the two last have an *Octave*, or, in other words, the celebration is kept up during a whole week. The Octave day itself ranks as a double, the intervening days being semi-doubles.

An ordinary Sunday ranks only as a semi-double.

If two Feasts happen to fall on the same day, the one of the higher rank is celebrated, and the other transferred, or merely commemorated—in other words, the prayers appointed for the Feast of lesser rank are said in the Mass after those of the higher. Sometimes there are two or three, or even more, commemorations of this kind. At Lauds and Vespers these commemorations are also made.

Certain *Sundays* and *Ferias* are *privileged*. Such are the days of Holy Week, the Vigil of Christmas, Palm Sunday, etc. This means that any Feast falling upon those days must be transferred or put off to another day.

The Ordo also mentions the days upon which the Gloria and Credo are sung. Special directions are given for unusual days, such as Christmas and the days of Holy Week.

In the Missal and Breviary, and consequently the corresponding books of chant, the Gradual and Antiphoner, besides the *Ordinary* or invariable part, there are three other parts—the *Temporale*, devoted solely to Sundays and weekdays (except for the Feasts which come in Christmas Week); the *Sanctorale*, devoted to the Feasts of those Saints who have a separate and distinct Office; and also the *Common of Saints*, which serves for all those Feast-days for which a separate Office is not assigned.

The *Proper* of Saints is arranged according to the months, beginning with November.

The *Common* of Saints contains—

1. One Mass for the Vigil of an Apostle.
2. Two Masses for a Martyr Bishop.
3. Two Masses for a Martyr not a Bishop.
4. One Mass for a Martyr (in Easter-tide).
5. One Mass for several Martyrs (in Easter-tide).
6. Three Masses for several Martyrs.
7. Two Masses for a Confessor Bishop.
8. One Mass for a Doctor.
9. Three Masses for a Confessor not a Bishop.
10. Two Masses for a Virgin Martyr.
11. One Mass for several Virgin Martyrs.
12. Two Masses for a Virgin not a Martyr.
13. One Mass for a woman Martyr other than a Virgin.
14. One Mass for a Holy Woman neither Virgin nor Martyr.

From this variety of separate Masses, one is always appointed for those Saints who have not a Proper Mass. It is indicated under its date in the Proper of Saints. Some Saints have partly a Proper Mass and partly a Common.

The perpetual calendar which follows takes no account, of course, of Sundays, or those Feasts which change their date from year to year. They must be found out from the Ordo.

The Anniversary of the Dedication of the Parish Church, and also of the Cathedral of the Diocese, as well as that of the Patron Saint or Title, rank as doubles of the first class with an octave, and so take precedence of most other Feasts.

The following calendar is intended to show the choir-master at a glance suitable chants for use after the Offertory or at Benediction, chiefly from the "*Variae Preces*," the "*Manual of Gregorian Chant*," etc.

The CREED is always sung on Sundays, Feasts of Our Lord, Our Lady, Apostles, Angels, Doctors, and certain other days indicated in the Ordo.

The GLORIA IN EXCELSIS is not sung on Ferias, except in Easter-tide; neither is it sung on Sundays in Advent and Lent, or in Requiem Masses. Upon all other days, however, it is sung.

The days which vary according to the date of Easter are :

Ash Wednesday, the Sundays in Lent, Passion and Palm Sunday, and Holy Week, Low Sunday, the Sundays after Easter, Ascension Day and its Octave, Whit Sunday, Trinity Sunday and Corpus Christi, the Sundays after Pentecost, and the Sundays in Advent.

Other Feasts, the dates of which vary, are :

The Most Holy Name of Jesus (double of the 2nd class).	The second Sunday after the Epiphany.
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The Prayer of Our Lord in the Garden (gr. d.).	Friday after Septuagesima.
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Commemoration of the Passion of Our Lord (gr. d.).	Friday after Sexagesima.
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The Crown of Thorns (gr. d.).	First Friday in Lent.
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The Spear and Nails (gr. d.).	Second Friday in Lent.
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The Holy Winding-Sheet (gr. d.).	Third Friday in Lent.
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The Five Wounds (gr. d.).	Fifth Friday in Lent.
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The Seven Sorrows of Our Lady (gr. d.).	Friday after Passion Sunday.
The Sacred Heart of Our Lord (double of 1st class).	Friday after the Octave of Corpus Christi.
The Precious Blood (double of 2nd class).	First Sunday in July.
Holy Relics (gr. d.).	Second Sunday in July.
St. Joachim (double of 2nd class).	Sunday within the Octave of the Assumption.
The Holy Name of Mary (gr. d.).	Sunday within the Octave of the Nativity of Our Lady.
Rosary Sunday (double of 2nd class).	First Sunday in October.
Maternity of Our Lady (gr. d.).	Second Sunday in October.
Purity of Our Lady (gr. d.).	Third Sunday in October.

Another Feast of higher rank would, of course, take precedence of any of the above.

The authorized list of English hymns will be found after the list of Latin hymns, etc.

With regard to that list, I addressed the following questions to the Archbishop of Westminster, and received the replies attached from His Grace's Secretary :

1. Must the hymns sung at public services in the vernacular be drawn *solely* from those given in the Bishops' List ?

Answer : Yes.

2. In the case of translations from Latin Office hymns, etc., must those versions only be used which are given in the Bishops' List ?

Answer : Yes.

3. In the case of translations of Latin hymns, of which no versions are given in the Bishops' List, may permission to use such be obtained in particular cases from the Bishop of the Diocese?

Answer: Yes.

4. Generally speaking, may permission still be obtained from the Bishop of the Diocese to use hymns other than those mentioned in the approved List?

Answer: Yes and no. (I understood that, though the Bishops reserved to themselves this right of permission, it was unlikely that it would be used except in special circumstances.)

5. Will additions be made to the list from time to time, so as to include new hymns and versions?

Answer: Yes.

A hymn-book containing the words of all the hymns in the Authorized List is now published by Messrs. Burns and Oates, but for melodies the choirmaster must have recourse to different collections. Dr. Tozer's "Catholic Hymns" is usually excellent, and the Anglican hymn-books before mentioned should also be used.

The following abbreviations are made use of in the calendar :

Ant. (Antiphon).

Man. ("Manuale pro Benedictionibus").

Bp. (Bishop).

Man. of G. C. ("Man. of Gregorian Chant").

C. (Confessor).

D. (Doctor).

P. (Pope).

d. (double).

Seq. (Sequence).

gr. d. (greater double).

V. P. ("Variae Preces").

K. (King).

V. (Virgin).

M. (Martyr).

W. (Widow).

HYMNS, RESPONDS, SEQUENCES, ANTIPHONS, ETC
FOR USE AT MASS AND DURING BENEDICTION.

THE COMMON OF SAINTS.

Apostles.

V. P.:

(252) Resp., *O quam pulchri.*

Prose, *Salve turba duodena.*

MAN. OF G. C.:

(367) Two sequences.

Martyrs.

V. P.:

(254) Resp., *Gloriosus* (for one martyr).

Resp., *O veneranda* (for several martyrs).

MAN. OF G. C.:

(369 and 370) Two Sequences (for one martyr).

(144) Hymn, *Deus tuorum militum* (two melodies).

(147) Hymn, *Sanctorum meritis* (for several martyrs).

(150) *Rex Gloriose Martyrum.*

Confessors and Bishops.

MAN. OF G. C.:

(150) *Iste Confessor.*

(372) Seq., *Adest nobis dies.*

(373) *Alma Cohors.*

V. P.:

(257) Resp., *Ecce Vir Prudens.*

(258) *Sancte Christi Confessor.*

Confessor not a Bishop.

V. P.:

(259) Resp., *Iste est de sublimibus coelorum.*

MAN. OF G. C.:

(155) *Iste Confessor.*

(375) *Quem invisibiliter.*

Advent.

V. P. :

- (59) *Rorate coeli desuper* and *Qui regis.*
- (56) *Salus aeterna.*
- (57) *Seq., Regnantem.*

Christmas-tide.

V. P. :

- (70) *Seq., Laetabundus exultet*
- (72) *Rhythm, Salve virgo singularis.*
Ant., Ecce nomen Domini.
- (73) *Ant., Virgo hodie fidelis.*
- (74) *Rhythm, Corde Patris genitus.*
- (75) *Rhythm, Lux optata claruit.*
- (76) *Rhythm, Puer natus.*
- (77) *Adeste fideles.*

Epiphany-tide.

V. P. :

- (92) *Venite*, Psalm with antiphon.
- (93) Hymn, *Jesu refulsit.*
- (94) *Seq., Verbum bonum.*
- (95) *Veterem hominem.*

MAN. OF G. C. :

- (327) *Epiphaniam Domino.*

Septuagesima to Ash Wednesday.

V. P. :

- (106) Respond, *Media vita.*
- (107) *Ant., Domine Deus.*

Lent.

V. P. :

- (108) Psalm, *Miserere mei Deus.*
- (112) *Attende Domine.*
- (114) *Miserere.*
- (117) Respond, *Surgam et ibo.*
Ant., Christe Deus.
- (120) *Ant., Exaudi nos.*

Passion Sunday and Five Wounds.

V. P.:

(136) *Stabat Mater.**Easter-tide.*

V. P.:

(141) Respond, *Christus resurgens.*
Seq., *Salve dies.*(147) *Exultemus.*

(148) Three rhythms.

MAN.:

(149) *Salve jesta dies.*(152) *O filii.*(153) *Concordi Laetitia.*(151) *Victimae Paschali.**Ascension-tide.*

V. P.:

(153) Psalm.

(155) Hymn, *Optatus votis omnium.*

MAN.:

(158) *Omnes gentes plaudite.**Whit Sunday.*

V. P.:

(158) Ant., *Veni Sancte Spiritus.*(160) *Sancti Spiritus adsit nobis gratia.*

(163) Another Seq.

Trinity-tide.

V. P.:

(165) *Kyrie fons bonitatis and Firmator sancte.*

MAN.:

(164) *Benedicta semper.*

Our Lady.

V. P.:

- (37) *Sub tuum praesidium.*
- (38) *Inviolata integra.*
- (39) Respond, *Sancta et Immaculata Virginitatis*,
and Respond, *Virgo parens Christi.*
- (40) Respond, *Candida Virginitas.*
- (41) Respond, *Salve virginale Christi.*
- (42) Hymn, *Virgo Dei Genitrix.*
- (43) Hymn, *O quam glorifica.*
- (44) Sequence, *Ave mundi spes Maria.*
- (46) Sequence, *Ave Maria gratia plena.*
- (48) *Gaude Dei Genitrix.*
- (51) *Alleluia imperatrix reginarum.*
- (53) *Alleluia salve virgo florens.*
- (54) Ant., *Tota pulchra es Maria.*

MAN.:

- (38-45) Antiphons of Our Lady.
- (45-106) Various chants in honour of Our Lady.

Dedication.

V. P.:

- (246) Respond, *In Domine.*
Seq., *Jerusalem et Sion Filiae.* Use melody
from English Hymnal 172.

All Saints.

V. P.:

- (234) Sequence.

MAN. OF G. C.:

- (365) *Rex Sanctorum.*

Virgins.

MAN. OF G. C.:

- (377) Seq., *Virginis venerandae.*

Holy Women.

MAN.:

- (378) Seq., *Mulier Laudabilis.*

In Honour of the Blessed Sacrament.

V. P. :

- (5) *O Salutaris.*
- (6) Hymn, *Panis Angelicus.*
Invitatory, *Christum regem Adoremus.*
- (7) *Ave Verum*, and Seq., *Ecce panis.*
- (8) Ant., *O quam suavis.*
- (9) Ant., *O sacrum convivium*, and
Hymn, *Pange lingua.*
- (10) Hymn, *Sacris Solemnis.*
- (12) Hymn, *Verbum Supernum.*
- (13) Hymn, *Adoro te devote.*
- (14) Ant., *Venite popule ad sacrum.*
- (15) Respond, *Homo quidam fecit coenam.*
- (16) Respond, *Unus panis.*
- (17) *Te decet laus.*

MAN. OF G. C. :

- (255-260) *O Salutaris* (twelve melodies).
- (260-265) *Tantum Ergo, Adoremus* (several melodies).
Hymn, *Ad quem diu.*

AUTHORIZED LIST OF HYMNS FOR USE IN CHURCHES
IN ENGLAND.

(Drawn up by a Committee of the Bishops of England.)

I. ADVENT.

- | | |
|---------------------------------------|-----------------------------------|
| 1. Hark, an awful voice. | 7. Angels we have heard. |
| 2. Dear Maker of the starry
skies. | 8. The snow lay on the
ground. |
| 3. Like the dawning. | 9. Lead me to Thy peaceful. |
| 4. O Thou who Thine own. | 10. Sleep, Holy Babe. |
| | 11. Stars of glory. |
| | 12. All in a stable. |
| | 13. From where the rising
sun. |

II. CHRISTMAS.

- | | |
|------------------------------------|--------------------------------------|
| 5. Come, all ye faithful. | 14. Flowers of martyrdom. |
| 6. See, amid the winter's
snow. | 15. Jesus, Redeemer of the
world. |

III. OLD YEAR AND NEW YEAR.

- 16. A year is dead.
- 17. O cruel Herod.
- 18. Bethlehem of noblest cities.

IV. MOST HOLY NAME.

- 19. Jesus, the VERY thought.
- 20. O Jesu, King most wonderful.
- 21. O Jesu, Thou the beauty art.

V. LENT.

- 22. Now are the days of.
- 23. Thou loving Maker.
- 24. All ye who seek a comfort.

VI. PASSION-TIDE.

- 25. Overwhelmed in depths of woe.
- 26. My Jesus, say what wretch.
- 27. O come and mourn with me.
- 28. At the cross her station.
- 29. Say, O say, my people.
- 30. Forth comes the standard.
- 31. O soul of Jesus.
- 32. Jesus all hail ! who for.
- 33. My God, I love Thee, not.
- 34. Jesu, as though Thyself.
- 35. He who once in righteous.
- 36. I see my Jesus.
- 37. Man of Sorrows.

VII. EASTER-TIDE.

- 38. Christ the Lord is risen.
- 39. Ye sons and daughters.
- 40. All hail, dear Conqueror.
- 41. Now at the Lamb's high.

VIII. ASCENSION.

- 42. O Thou eternal King.
- 43. Rise, glorious Victor.
- 44. O Thou pure light.
- 45. O Thou in whom.
- 46. Lift up, ye Princes.

IX. PENTECOST.

- 47. Come, Holy Ghost, Creator, come.
- 48. Come, Holy Ghost, send down.
- 49. Spirit of grace.
- 50. The Eternal Father.

X. CONFIRMATION.

- 51. Signed with the cross.
- 52. My God, accept my heart.

XI. HOLY TRINITY.

- 53. Have mercy on us, God most high.
- 54. O Thou immortal Light Divine.
- 55. Full of glory, full of wonders.
- 56. Praise to the Holiest.
- 57. O God of loveliness.

XII. OUR BLESSED LORD.

- 58. Jesus is God, the solid earth.
- 59. When morning gilds the sky.

60. Light of the anxious heart.
61. O Jesus, Jesus, dearest Lord.
62. When evening's last faint.
63. I met the Good Shepherd.
64. Crown Him with many crowns.
65. Jesus, Lord, be Thou my own.
66. O brightness of eternal light.
67. Jesus, the ONLY thought of Thee.
68. I need Thee, precious Jesus.
69. O Lord of perfect purity.

XIII. BLESSED SACRAMENT.

70. Hail to Thee, true Body.
71. Sing, my tongue.
72. Jesus, my Lord, my God, my all.
73. When the loving Shepherd.
74. Soul of my Saviour.
75. The word descending from above.
76. O Godhead hid devoutly, I adore.
77. O Jesus Christ, remember.
78. Sweet Sacrament Divine.
79. I come to Thee once more.
80. Sion, lift thy voice.
81. Thou, prostrate, I adore.
82. Jesus, gentlest Saviour.

XIV. THE SACRED HEART.

83. To Christ, the Prince of peace.
84. To Jesu's Heart all burning.
85. Jesus, Creator of the world.
86. O Sacred Heart, our home.
87. O Sacred Heart, all blissful.
88. O Heart of Jesus, purest Heart.
89. O Heart of Jesus, Heart of God.
90. I dwell a captive.
91. A message from the Sacred Heart.
92. Heart of Jesus golden.
93. Sweet Heart of Jesus.

XV. THE PRECIOUS BLOOD.

94. Hail, Jesus, hail.
95. Glory be to Jesus.
96. Blood is the price.

XVI. THE SACRED WOUNDS.

97. Hail, wounds, which.
98. There is an everlasting home.
99. Ark of the Covenant.

XVII. THE BLESSED VIRGIN.

100. Daily, daily sing.
101. Hail, Queen of Heaven.
102. Mother of Mercy.
103. Look down, O Mother Mary.

104. Holy Queen, we bend
before thee.
105. Sing, sing, ye Angel
bands.
106. O purest of creatures.
107. Hail Mary, pearl of grace.
108. O Mother blest.
109. Hail, Thou resplendent
Star.
110. Hail, thou Star of ocean.
111. O Glorious Maid.
112. I'll sing a hymn.
113. The Lord whom earth.
114. What mortal tongue.
115. Whither thus in holy
rapture.
116. O Sion, open wide thy
gates.
117. Rejoice, O ye spirits.
118. Green are the leaves.
119. This is the image.
120. Joy of my heart.
121. O Vision bright.
122. O balmy and bright.
123. O Flower of grace.
124. Mary, dearest Mother.
125. Mother Mary, at thine
Altar.
126. Ave Maria, O maiden.
127. Gentle Star of ocean.
128. O mother, will it always
be.
129. O tender Mother.
130. Remember, Holy Mary.

XVIII. ALL SAINTS.

131. O Christ, Thy guilty.
132. Giver of life.

XIX. ALL SOULS.

133. Help, Lord, the souls.
134. O turn to Jesus.
135. Out of the depths.

XX. THE CHURCH.

136. Who is she that stands.
137. O Lord, behold the sup-
pliant.
138. Blest is the faith.
139. Faith of our fathers.
140. Full in the panting.
141. Jerusalem, thou city blest.

XXI. MISSIONS.

142. Hail, holy mission.
143. O Father, Son, and Holy
Ghost.
144. We come to Thee, sweet
Saviour.
145. Souls of men, why do ye.
146. Days and moments.
147. Jesus, my Lord, behold at.
148. God of Mercy and Com-
passion.
149. O come to the merciful
Saviour.
150. O the priceless love of
Jesus.

XXII. FOR CHILDREN.

151. Hear Thy children, gent-
lest Jesus.
152. Hear thy children, gent-
lest Mother.
153. O sing a joyous carol.
154. I love those precious.
155. Dear little One.

- 156. Mother Mary, at thine altar.
- 157. Come, ye little children.
- 158. O Jesus, God and Man.
- 159. Mary, dearest Mother.
- 160. Dear God of orphans.
- 161. Guardian Angel.
- 162. Jesus, Thou art coming.
- 163. Little King.
- 164. My God, I believe.
- 165. O Jesus, on Thy Mother's breast.

XXIII. ANGELS.

- 166. Kind angel, thanks to thee.
- 167. My oldest friend.
- 168. Dear angel, ever at my side.
- 169. O Christ, the glory of the angel.
- 170. O Jesu, life-spring of the soul.
- 171. Jesu, brightness of the Father.
- 172. Praise we those ministers.

XXIV. HEAVEN.

- 173. Who can paint that lovely.
- 174. O Paradise.

XXV. SAINTS.

- 175. Hail, holy Joseph, hail.
- 176. Dear Husband of Mary.
- 177. Seek ye the grace of God.
- 178. Jesus, let me call Thee Son.
- 179. Joseph, pure Spouse.

- 180. Joseph, our certain hope below.
- 181. Great St. Joseph, son of David.
- 182. In caves of the lone wilderness.
- 183. O blessed saint of snow-white.
- 184. Seek ye a patron to defend.
- 185. The beauteous light.
- 186. The Lord commands, and lo His.
- 187. Peter, blest shepherd, hearken.
- 188. Now let the earth with joy.
- 189. The Lord's eternal gifts.
- 190. When Christ by His own.
- 191. Now daily shines the sun.
- 192. Saint of the Sacred Heart.
- 193. The life which God's.
- 194. An exile for the Faith.
- 195. Great St. Andrew, friend.
- 196. O Thou of all Thy warriors.
- 197. O Thou the Martyr's glorious.
- 198. Martyrs of England.
- 199. Tyburn's days.
- 200. Leader now on earth no longer.
- 201. Arm, arm for the struggle.
- 202. The Confessor of Christ from.
- 203. Hail, glorious St. Patrick.
- 204. St. Patrick, for our country pray.

205. All praise to St. Patrick.
 206. Lord, receive our thankful.
 207. O Thou, the eternal Father.
 208. Dear crown of all the
 Virgin.
 209. Sweet Agnes, holy child.
 210. Let the deep organ swell.
 211. More fair than all the
 vernal.
 212. Spotless Anna, Juda's
 glory.
 213. Father of the lights.
- XXVI. GENERAL HYMNS.
214. My God, how wonderful
 Thou art.
 215. Praise we our God with
 joy.
 216. Loving Shepherd of Thy
 sheep.
 217. Sweet Saviour, bless us.
 218. Why art thou sorrowful.
 219. Heaven is the prize.
 220. Jesus, ever-loving Saviour.
 221. Just for to-day (Lord for
 to-morrow).
 222. Say not thou art left of
 God.
 223. Unveil, O Lord, and on
 us shine.
 224. When I sink down.
 225. The day of wrath.
226. Great God, whatever
 through (Acts of Faith,
 Hope, and Charity).
 227. Happy we who thus
 united (Holy Family).
 228. Let those who seek the
 world.
 229. Hail, full of grace and
 purity (Rosary).
 230. By the Archangel (three
 hymns).
 231. O blest Creator of the
 light.
 232. Now with the fast de-
 parting.
 233. O Bread of Heaven.
 234. What happiness can
 equal.
 235. Now doth the sun ascend.
 236. All night the Apostles.
 237. The fierce gale struck the
 ship.
 238. As fades the growing orb.
 239. Amid the city's golden
 towers.
 240. Christmas comes to bless
 the earth.
 241. There is a land.
 242. The darkness fleets.
 243. Jesus, eternal Truth.
 244. Light of the soul.
 245. Soon the fiery sun.

January.

DAY.	OBSERVANCE.	NOTES.
I.	The Circumcision.	V. P. (86), "Laetare puerpera." Ant. (87), "O beata infantia."
2.	Octave of St. Stephen.	Everything as on the day.
3.	Octave of St. John, Ap., Evang.	" " "
4.	Octave of Holy Innocents.	" " "
5.	Vigil. Octave of St. Thomas of Cant.	" " "
6.	The Epiphany.	See Epiphany-tide.
7.	Of the Octave.	" "
8.	" "	" "
9.	" "	" "
10.	" "	" "
11.	" "	" "
12.	" "	" "
13.	Octave of the Epiphany.	" "
14.	St. Hilary, C., Bp.	
15.	St. Paul, First Hermit.	
16.	St. Marcellus, P., M.	
17.	St. Antony, Abbot.	
18.	St. Peter's Chair at Rome.	
19.	St. Wulstan, Bp., C.	
20.	SS. Fabian, P., and Sebas- tian.	
21.	St. Agnes, V. and M.	
22.	SS. Vincent and Anas- tasiu8.	
23.	The Espousals of the B. V. M.	
24.	St. Timothy, Bp., C.	
25.	The Conversion of St. Paul, Ap.	
26.	St. Polycarp, Bp., M.	
27.	St. John Chrysostom, Bp., C., D.	
28.	St. Agnes.	
29.	St. Francis of Sales.	
30.	St. Martina, V., M.	
31.	St. Peter Molasco, C.	
First Sunday after Epiphany.	Feast of the Holy Name.	V. P. (97), R., "Laetentur omnes." Ant. (98), "O admirabile Nomen Jesu." Man. (124), Seq. "Dulcis Jesu Nazarenus."

February.

DAY.	OBSERVANCE.	NOTES.
1.	St. Ignatius, Bp., M.	V. P. (102), "Suscipiens Jesum." Ant. (103), "Ave gratia plena." H. "Quod chorus vatum."
2.	Purification of B.V.M.	
3.	St. Lawrence, Bp., C.; and St. Blaise, Bp., M.	V. P. (104), Seq. "Emicat meridies." Ant. (106), "O quam praeclara."
4.	St. Andrew Corsini, Bp., C.	
5.	St. Agatha, V., M.	
6.	St. Titus, Bp., C.; and St. Dorothy, V., M.	
7.	St. Romuald, Abbot.	
8.	St. John of Matha, C.	
9.	St. Cyril of Alexandria, C., D.	
10.	St. Scholastica, V.	
11.	St. Gilbert, Our Lady of Sorrows.	
12.	St. Bennet Biscop, Abbot.	
13.	St. Valentine.	
14.		
15.	SS. Faustinus and Jovita.	
16.	St. Simeon, Bp., M.	
17.		
18.		
19.	St. Peter's Chair at Antioch.	
20.		
21.		
22.	St. Peter and Damian, Bp., C., D.	
23.	St. Matthias, Ap.	
24.	St. Ethelbert, King, C.	
25.		
26.		
27.		
28.		

March.

DAY.	OBSERVANCE.	NOTES.
1.	St. David, Bp., C.	
2.	St. Chad, Bp., C.	
3.	St. Aelfred, Abbot, C.	
4.	St. Casimir.	
5.		
6.		
7.	St. Thomas Aquinas, C., D.	V. P. (121), "Exultet mentis." Man. (137), Seq. "Doctor Thomas."
8.	St. Felix, Bp., C.	
9.	St. Frances of Rome, W.	
10.	The Forty Martyrs.	
11.		
12.	St. Gregory the Great.	V. P. (122), "Iste est." R. (123), "Gregorius."
13.		
14.		
15.		
16.		
17.	St. Patrick, Bp., C.	Man. of G. C. (341), "Audite omnes." (343), "Ecce fulget."
18.	St. Gabriel.	
19.	St. Joseph.	V. P. (124), "Laeto cantu celebretur." H. (126), "Iste quem." Ant., "O felicem virum." Man. of G. C., "Te Joseph."
20.	St. Cuthbert, Bp., C.	
21.	St. Benedict, Abbot.	V. P. (127), Seq. "Laeta quies." R. (128), "Pater insignis." Ant. "O Coelestis."
22.	St. Cyril of Jerusalem.	
23.		
24.		
25.	Annunciation B.V.M.	V. P. (130), R. "Gaude," and Seq.
26.		
27.	St. John Damascene, C., D.	
28.	St. John Capistran.	
29.		
30.		
31.		

April.

DAY.	OBSERVANCE.	NOTES.
1.		
2.	St. Francis of Paula.	
3.	St. Richard, Bp., C.	
4.	St. Isidore, Bp., C., D.	
5.	St. Vincent Ferrer.	
6.		
7.		
8.		
9.		
10.		
11.	St. Leo, P., C., D.	
12.		
13.	St. Hermenegild, S., E., M.	
14.	St. Justin, M.	
15.		
16.		
17.	St. Stephen, Abbot.	
18.		
19.	St. Elphege, Bp., M.	
20.		
21.	St. Anselm, Bp., C., D.	
22.	SS. Soter and Catus, PP., MM.	
23.	St. George.	
24.	St. Fidelis Sigmaringen, M.	
25.	St. Mark, Evangelist.	
26.	SS. Cletus and Marcellinus, PP., MM.	
27.	St. Egbert.	
28.	St. Paul of the Cross.	
29.	St. Peter, M.	
30.	Octave of St. George, M.	

May.

DAY.	OBSERVANCE.	NOTES.
1.	SS. Philip and James, App.	V. P. (151), R., "O crux glori- osa." Ant., "O Crux." Man. (154), "Salve crux."
2.	St. Athanasius.	
3.	Finding of the Cross, B. John Fisher, T. More, and Comp.	
4.	St. Monica.	
5.	St. Catherine of Siena.	
6.	St. John before the Latin Gate.	
7.	St. Stanislaus, Bp., M.	
8.	Apparition of St. Michael.	
9.	St. Gregory Nazianzen, Bp., C., D.	
10.	St. Antoninus, Bp., C.	
11.	St. Pius V., P., C.	
12.	St. Pereus.	
13.	St. Walburga.	
14.	St. Boniface.	
15.	St. John Baptist de la Salle, C.	
16.	St. Simon Stock, C.	
17.	St. Paschal Baylon, C.	
18.	St. Venantius, M.	
19.	St. Dunstan, Bp., C.	
20.	St. Bernardine of Siena.	
21.	St. Peter Celestine, P., C.	
22.	St. Ubald, Bp., C.	
23.	St. John Baptist de Rossi, C.	
24.	Our Lady Help of Christians.	
25.	St. Adhelm, Bp., C.	
26.	St. Augustine, Bp., C., Ap. of Eng.	
27.	St. Bede.	
28.	St. Gregory VII., P., C.	
29.	St. Eleutherius, P., M.	
30.	St. Felix I., P., M.	
31.	St. Angela of Mericia, V.	

June.

DAY.	OBSERVANCE.	NOTES
1.	Octave of St. Augustine.	
2.		
3.		
4.	St. Francis Caracciola, C.	
5.	St. Boniface, Bp., M.	
6.	St. Norbert.	
7.		
8.	St. William.	
9.	SS. Primus and Felicianus, MM.	
10.	St. Margaret, Q. of Scotland.	
11.	St. Barnabas, Ap.	
12.	St. John of Facundum.	
13.	St. Antony of Padua, C.	V. P. (176), R., "Si quaeris miracula." Man. of G. C., "Psallat voce" and two hymns.
14.	St. Basil the Great, Bp., C., D.	
15.	SS. Vitus, Modestus, Crescentia, MM.	
16.		
17.	St. Botolph, Abbot, C.	
18.	SS. Marcus and Marcellinus, MM.	
19.	St. Juliana Falconeri, V.	
20.	St. Silverius, P., M.	
21.	St. Aloysius Gonzaga, C.	
22.	St. Alban, Proto-Martyr of England.	
23.	Vigil. St. Etheldreda.	
24.	Nativity of John Baptist.	V. P. (177), R., "Hic est praecursor." Man. of G. C. (177), "Quis olim," and Seq.
25.	St. William, Abbot.	
26.	SS. John and Paul, MM.	
27.	Of the Octave.	
28.	St. Leo II., P., C.	
29.	SS. Peter and Paul.	S. Peter, V.P. (181), 2 R. and an Ant., S. Paul, 1 R., Both Man. (180), H. "Felix per omnes."
30.	Comm. of St. Paul, Ap.	V. P. (168), Office hymns from Matins and Lauds.
Sunday after octave of Corpus Christi.	The Sacred Heart.	Ant. (169), "O quantum in cruce." (170) Transitorium from Ambrosian Liturgy.

July.

DAY.	OBSERVANCE.	NOTES.
1.	Octave of Nativity of St. John Baptist.	
2.	Visitation B.V.M.	V. P. (187), R. and Seq.
3.	Of the Octave.	
4.		
5.	St. "Antony Mary Zaccaria, C.	
6.	Octave of SS. Peter and Paul.	
7.	Translation of St. Thomas of Cant., Bp., M.	
8.	St. Elizabeth, Q. of Portugal.	
9.	St. Willibald, Bp., C.	
10.	The Seven Brothers.	
11.	St. Pius I., P., M.	
12.	St. John Gualbert, Abbot.	
13.	St. Anacletus, P., M.	
14.	St. Bonaventure, Bp., C., D.	
15.	St. Swithin, Bp., C.	
16.	Our Lady of Mt. Carmel.	
17.	St. Osmund, Bp., C.	
18.	St. Camillus of Tellis, C.	
19.	St. Vincent of Paul, C.	
20.	St. Jerome Aemilian, C.	
21.	St. Henry, Emperor, C.	
22.	St. Mary Magdalen, Penitent.	V. P. (190), R., "O Mirium." Ant. and H. (192).
23.	St. Apollinaris, Bp., M.	
24.	St. Alexius, C.	
25.	St. James, Bp.; and St. Christopher, M.	
26.	St. Anne, Mother of B.V.M.	Man. of G. C., Seq. "Testamento veteri."
27.	St. Pantaleon, M.	
28.	SS. Nazarius and Celsus, MM.	
29.	St. Martha, V.	
30.	St. Germanus, Bp., C.; SS. Abdon and Sennen, MM.	
31.	St. Ignatius Loyola.	
First Sunday in July.	Precious Blood.	V. P. (186) R., "Vos."

August.

DAY.	OBSERVANCE.	NOTES.
1.	St. Peter's Chains.	
2.	St. Alphonsus Maria Liguori, Bp., C.	
3.	The Finding of St. Stephen, Proto-Martyr.	
4.	St. Dominic, C.	V. P. (195).
5.	The Dedication of Basilica of Our Lady of Snows.	
6.	The Transfiguration of Our Lord.	V. P. (196), Seq. "Fulget mundo."
7.	St. Cajetan, C.	
8.	SS. Cyriacus and Smaragdus, MM.	
9.	St. Oswald, S. E., and M.	
10.	St. Lawrence, M.	V. P. (199), R. "Gloriosus."
11.	Of the Octave of St. Lawrence.	
12.	St. Clare, V.	
13.	Of the Octave.	
14.	Vigil.	
15.	The Assumption of B.V.M.	V. P. (200), R. (203), R. (204).
16.	St. Hyacinth.	
17.	Octave of St. Lawrence, M.	
18.	St. Helen, M.	
19.	Of the Octave.	
20.	St. Bernard, Abbot, C., D.	
21.	St. Jane Frances de Chantal, M.	
22.	Octave of Assumption.	
23.	St. Philip Benitiuz, C.	
24.	St. Bartholomew, Ap.	
25.	St. Louis, K., C.	V. P. (205), Seq. "Laetabunda."
26.	St. Zephyrinus, P., M.	
27.	St. Joseph Calasanctius, C.	
28.	St. Augustine, Bp., C., D.	V. P. (208), Seq. "Magne Pater Augustine."
29.	Beheading of St. John Baptist.	
30.	St. Rose of Lima, V.	
31.	St. Aidan, Bp., C.	

September.

DAY.	OBSERVANCE.	NOTES.
1.	St. Raymond Nonnatus, C.	
2.	St. Stephen, R. of Hungary, C.	
3.		
4.		
5.	St. Lawrence Justinian, Bp., C.	
6.		
7.		
8.	Nativity B.V.M.	V. P. (211), "Solem" and Seq.
9.	Of the Octave.	
10.	St. Nicholas of Tolentino, C.	
11.	Of the Octave.	
12.	" "	
13.	" "	
14.	Exaltation of the Holy Cross.	
15.	Octave day of Nativity B.V.M.	
16.	SS. Cornelius, P., M., and Cyprian, Bp., M.	
17.	Impression of Sacred Stigmata of St. Francis.	
18.	St. Joseph of Cupertino.	
19.	SS. Januarius, etc., MM.	
20.	SS. Eustachius and Comp., MM.	
21.	St. Matthew, Ap. and Evang.	
22.	St. Thomas of Villanova.	
23.	St. Linus, P., M.	
24.	Our Lady of Mercy.	
25.	St. Minian, Bp., C.	
26.	St. Theodore, Bp., C.	
27.	SS. Cosmas and Damian, MM.	
28.	St. Wenceslaus, Duke, M.	
29.	Dedication of St. Michael, Archangel.	V. P. (216), Responds. Man. (191), another respond.
30.	S. Jerome, Presb. and D.	

October.

DAY.	OBSERVANCE.	NOTES.
1.	St. Remigius, Bp., C.	
2.	The Holy Guardian Angels.	V. P. (225), R., "Angeli Dei."
3.	St. Thomas of Hereford, Bp., C.	
4.	St. Francis, C.	V. P. (226), H.
5.	SS. Placid and Comp., MM.	
6.	St. Bruno.	
7.	St. Mark, P. and C.	
8.	St. Brigid, W.	
9.	SS. Dionysius, Bp., C., and Comp., MM.	V. P. (230), Seq.
10.	St. Paulinus, Bp., C.	
11.	St. Francis Borgia, C.	
12.	St. Wilfrid.	
13.	St. Edward the Confessor.	
14.	St. Callistus I., P. and M.	
15.	St. Theresa, V.	
16.	Of the Octave of St. Edward.	
17.	St. Hedwige, W.	
18.	St. Luke, Evang.	
19.	St. Peter of Alcantara.	
20.	Octave day of St. Edward.	
21.	SS. Ursula and Comp., W., MM.	
22.	S. John Cantius.	
23.	Our Holy Redeemer.	
24.	St. Raphael, Archangel.	V. P. (283), "Divine ductor Raphael."
25.	Trans. of St. John of Beverley, Bp., C.	
26.	St. Evaristus, P., M.	
27.	Vigil.	
28.	SS. Simon and Jude, Ap.	
29.		
30.		
31.	Vigil.	
First Sunday in October.	Rosary Sunday.	V. P. (220), R. "Ornatam." (223), Rhythm. "Omni die."
Second Sunday.	The Maternity of Our Lady.	
Third Sunday.	The Purity of Our Lady.	

November.

DAY.	OBSERVANCE.	NOTES.
1.	All Saints.	
2.	Comm. of All Souls.	V. P. (341), "Rogamus te Domine," and another R.
3.	St. Winefride.	
4.	St. Charles Borromeo.	
5.	Of the Octave.	
6.	" "	
7.	" "	
8.	Octave of All Saints.	
9.	The Dedication of Arch= basilica of S. Saviour.	
10.	St. Andrew Avellino, C.	
11.	St. Martin, Bp., C.	
12.	St. Martin 1., P., M.	
13.	St. Didacus.	
14.	St. Erconwald, Bp., C.	
15.	St. Gertrude, V.	
16.	St. Edmund, Bp., C.	
17.	St. Hugh, Bp., C.	
18.	The Dedication of Basilica of SS. Peter and Paul.	
19.	St. Elizabeth, W.	
20.	St. Edmund, R., M.	
21.	Presentation, B.V.M.	V. P. (250), R., "Audi Filia."
22.	St. Cecily, V.	
23.	St. Clement 1., P., M.	
24.	St. John of the Cross.	
25.	St. Catherine, V., M.	V. P. (251), R., "Virgo flagel- latur."
26.	St. Sylvester, Abbot.	
27.		
28.		
29.	Vigil. St. Willibrord, Bp., C.	
30.	St. Andrew, Ap., M.	

December.

DAY.	OBSERVANCE.	NOTES.
1.	Blessed Edmund Cam- pion and Soc., MM.	
2.	St. Bibiana, V., M.	
3.	St. Francis Xavier, C.	
4.	St. Peter Chrysologus, Bp., C., D.	
5.	St. Birinus, Bp., C.	
6.	St. Nicholas, Bp., C.	V. P. (61), "Ex ejus tumba." (68), Seq. "Congaudentes exaltemus."
7.	St. Ambrose, Bp., C., D.	
8.	Immaculate Conception, B.V.M.	V. P. (66), Seq. "Dies iste." (69) H. "Aurora soli praevia." Man. of G. C. (109), "Ad honorem Messiae." (110) "Mariae Conceptio."
9.	Of the Octave.	
10.		
11.	St. Damasus 1., P., C.	
12.	Of the Octave.	
13.	St. Lucy, V., M.	
14.	Of the Octave.	
15.	Octave of Immaculate Conception of B.V.M.	
16.	St. Eusebius, Bp., M.	
17.		
18.	Expectation B.V.M.	
19.	Blessed Urban V., P.	
20.	Vigil.	
21.	St. Thomas, Ap.	
22.		
23.		
24.	Vigil.	
25.	Nativity of Our Lord.	
26.	St. Stephen, Proto= Martyr.	V. P. (79), R. "Ecce jam coram te." H. "Sancte Dei pretiose Proto- martyr." Man. of G. C. (316), Seq. "Magnus Deus."
27.	St. John, Ap. and Evan.	(V. P.) (82), Seq. "Johannes Jesu Christe." Ant. (84), "Hic est beatissimus." Man. of G. C. (319), "Quem ad terras." (321), "Con- templator."
28.	Holy Innocents, MM.	V. P. (84), R., "O quam gloriosum." Ant. (85), Clamant." Man. of G. C. (324), "Laus tibi Christi."
29.	St. Thomas of Canter= bury, Bp., M.	Man. of G. C. (325), Seq. "Solemne Canticum."
30.		
31.	St. Silvester, P., C.	

GLOSSARY

Accent.—(a) The increased stress with which one syllable at least in each word is pronounced. In words of two syllables the accent is usually on the first. In longer words the accent is indicated in the chant-books by an acute accent—*e.g.*, Dóminus.

(b) The mark placed upon the syllable to be pronounced with stress.

Accompaniment.—The art of supporting the voices of the singers upon the organ, by supplying suitable **diatonic** harmonies to the melodies.

Theoretically, plainsong is better without accompaniment, and when it is used, its purpose of merely supporting the singers must be kept in view. Other instruments than the organ or harmonium are forbidden for purposes of accompaniment. It is forbidden to accompany the celebrant.

The use of the organ is forbidden during Advent and Lent, except upon Feast-days, and Mid-Advent and Mid-Lent Sundays.

Agnus Dei.—"Lamb of God." Formerly sung during the Communion of the people, at the order of Pope Sergius I. (678-701). The melodies are usually more simple than the others of the Ordinary. The *Agnus Dei* should be sung fairly slowly.

Alleluia.—A Hebrew word of rejoicing. It is sung after the Gradual, and also after the verse.

During Easter-tide the Alleluia is more frequently used. In Lent it is not sung, to signify the Church's sorrow.

It should be sung with great solemnity.

Alleluia Verse.—The verse sung during Easter-tide in the place of the Gradual.

Antiphon.—Gk. ἀντιφωνος = re-echoing.

The chant which precedes and follows a Psalm. It was formerly sung after each verse, like the *Invitatory* at Matins, which is repeated after each verse of the *Venite*. The antiphons reflect the spirit of the Feast, and they determine the mode of the Psalm.

Antiphonal Singing.—The alternate singing of the Psalms by two choirs.

Antiphoner.—Means literally “the book of the antiphon.” This is the book of chant which corresponds to the Breviary, and contains the Divine Office. At present the official Antiphoner of the Roman Church is being arranged by the Pontifical Commission.

Arsis and Thesis.—The names given to the ascending (*Arsis*) and descending (*Thesis*) movements, which form the basis of the rhythmical system. Every word contains a short and light part, the *Arsis*, and a slower and more drawn-out portion, the *Thesis*.

Authentic Modes.—Gk. *ἀυθεντικὸς* = original.

The first, third, fifth, and seventh modes. Sometimes called “primitive,” as the others were not considered separate modes until about the time of Guy of Arezzo.

The Greeks still retain the old system of four modes, each with two forms.

Cadence.—A falling of the voice in psalmody.

There are two cadences :

1. The cadence of the **mediation** at the end of the first half of the verse.
2. The cadence of the **final**, at the end of the whole verse.

Canticle.—The *Magnificat* at Vespers, the *Benedictus* at Lauds, and the *Nunc Dimittis* at Compline. Special adaptations of the Psalm tones are used for the Canticles to give greater solemnity. The intonation is repeated before each verse.

Chant.—See **Plainsong**, **Syllabic Chant**, **Neumatic Chant**, **Melismatic Chant**.

Chironomy.—Gk. *χειρονομία* = a regulated movement of the hands.

The direction of the chant and the indication of the rhythm by means of movements of the hands. The arsic movement is denoted by rising curves, and the thetic by descending curves.

Choir (or **Quire**).—(a) The body of singers, formerly clerks, to whom is entrusted the rendering of the sacred music. It is divided into two parts, who sing antiphonally.

The choir should occupy a place in the chancel.

(b) The part of the church occupied by the singers, separated from the nave by a rood-screen.

Chromatic Scale.—Gk. *χρωμα* = colour.

The scale in which the notes are divided by semitones. This scale is the opposite of **diatonic**, the scale used in plainsong.

Common.—The part of the Gradual and Antiphoner in which are given the chants for those Saints who have no particular Mass or Office allotted them. The dedication of a church and some Feasts of Our Lady are provided for in the Common.

Communion.—An antiphon sung during the Communion of the people, or immediately after the priest has received the Precious Blood.

The Communion should be sung fairly rapidly.

Creed (or **Credo**).—"I believe."

The profession of faith sung in the Mass is the **Nicene Creed**. It was introduced into the Roman Mass in 1015, at the instance of the Emperor St. Henry.

The Creed is sung only on Sundays, Feasts of Our Lady, the Apostles, and a few other Feasts. It is essentially a chant for the people to join in.

Diatonic Scale.—The scale used in plainsong, in which the notes follow the natural order, as opposed to the chromatic scale, in which any of the notes may be raised or lowered a semitone by means of the "sharp" and "flat."

As the **diatonic** scale is used for the modes, the accompaniment must also avoid **chromatic** alterations.

Dominant.—The note in each mode about which the other notes seem to group themselves.

Elision.—The sliding over (not omission) of a vowel at the end of a word before a word commencing with another vowel. The syllables to be elided are printed in italics in the Vatican and Solesmes editions—*e.g.*, "*Arbor decora et fulgida.*"

Final (or **Tonic**).—The note upon which the melody ends. It is always the first note of the mode.

The final or tonic, with the dominant, are the two principal notes of the mode, and give it a special character.

Flex.—Lat. *flexus* = a bending.

A break in the verse of a Psalm, indicated by a cross (†). The note preceding must be slightly lengthened. In monastic churches the note before the flex is lowered.

Gloria.—The "**Angelic Hymn**." Mentioned in the Apostolic Constitutions. Probably introduced into the Roman Mass by St. Telesphorus, who died in A.D. 154. Until the eleventh century the singing of the Gloria was practically reserved for Bishops, then it was extended to priests. It should be sung by choir and people alternately, fairly quickly.

The Gloria is omitted in penitential seasons, and in some of the votive Masses, as well as on ferias outside Easter-tide.

Gradual.—A responsorial chant sung between the Epistle and Gospel, except during Easter-tide, when an **Alleluia verse** is sung instead.

It consists of a respond, an Alleluia, and a verse. From Septuagesima until Easter the Alleluia and verse are replaced by a **Tract**.

It is called Gradual from the Latin *gradus* = a step (on account of its being sung on the steps of the ambon). The melodies of the Graduals are nearly all anterior to the time of St. Gregory, and are perhaps the most beautiful of all plainsong. They should be sung fairly slowly, for the elaborate music requires careful rendering.

Harmonization.—See **Accompaniment**.

Hymn.—A composition in verse, or, in other words, a composition in which the words follow a regular meter, *not* the free rhythm of speech.

St. Ambrose introduced the singing of hymns into the Western Church.

A hymn is sung at each hour of the Divine Office, those at Matins, Lauds, and Vespers being variable according to the Feast, but the others, except for the **Doxology**, are invariable. The Doxology has several forms—*e.g.*, for Feasts of the B.V.M., the Epiphany, Passion-tide, the Lance and Nails, Easter-tide, Ascension-tide, Whitsun-tide, and others.

Hymns were known in England in the seventh century.

At the revision of the Breviary in the seventeenth century, under Urban VIII., the original, popular forms of the hymns were changed for other forms more in accordance with the laws of classical prosody, but of late years there has been a strong movement in favour of a reversion to the original form. (See Vatican Gradual.)

Hymnody.—The system of hymns, sequences, and other compositions in verse. Six meters are employed. The most common are:

1. **Iambic Tetrameter.**

Eight syllables. Secondary accent on the second, and principal accent on the sixth.

"Nunc Sáncte nobis Spíritus."

2. **Iambic Trimeter.**

Twelve syllables. Principal accent on tenth, and secondary on fourth.

"Aurea lúce *et decore rōseo."

(This hymn was spoilt by the alteration of the revisers to "Decora lux aeternitis auream." There should be a Mora Vocis after the fifth syllable, to which the cantors intone. This is impossible in the altered form.)

3. **Trochaic Meter.**

Usually six lines of eight and seven syllables alternately.

In eight-syllabled lines principal accent on seventh, and secondary on third.

In seven-syllabled lines principal accent on fifth, and secondary on first.

The *Stabat Mater* and *Ave Maris Stella* are exceptions. The latter has four lines of six syllables each. The principal accent is on the fifth, and the slight accent on the third.

4. **Sapphic Meter.**

Three lines of eleven syllables, with principal accent on tenth and secondary on fourth.

One line of five syllables accented upon first and fourth.

" Iste Confessor Domini sacratus,

* * * * *

Scandere sedes."

5. Asclepiadic Meter.

Three verses of twelve syllables, with a principal accent on the tenth and secondary accents on the third and seventh. (Mora Vocis after the sixth.) One line of eight syllables, accented upon the third and sixth.

" Sacris solemnibus juncta sint gaudia,

* * * * *

Corda vocis et opera."

Ictus.—The impulse of the voice, or stress, if so it can be called, given to certain syllables marked in the Solesmes editions by a short vertical line joined to the note affected.*

Interval.—The distance between two sounds. In the scale there are five intervals called tones and two semitones. In addition to these natural intervals called "seconds," there are intervals called thirds, fourths, fifths, sixths, sevenths, and the octave, according to the number of degrees in the scale included. The **seventh** is never used in plainsong, and the **sixth** and **octave** very rarely.

Intonation.—(a) The part commencing a melody; sung by the celebrant—*e.g.*, *Gloria in Excelsis Deo*.

(b) The commencement of a piece of chant as far as is sung by the cantors alone.

(c) In psalmody a melodic formula leading from the *final* of an antiphon to the *reciting note* of the succeeding Psalm. It is sung to the first verse of every Psalm, and the Gloria Patri and Sicut erat, except in Offices *de tempore*, when it is omitted. The intonation is always sung to every verse of the Canticles (Magnificat, etc.). In the second, seventh, and eighth modes, there is a special solemn intonation for the Magnificat on double Feasts.

Introit.—Lat. *Introitus* = a "going within."

The chant sung during the entrance of the priest at the beginning of Mass. It originally consisted of an antiphon and a Psalm, after each verse of which the antiphon was repeated. It was sung by two choirs. At the present day the

* "Le Nombre Musical Grégorien," p. 49, says: "Les ictus rythmiques sont les *temps porteurs*, du rythme;" and again, "L'ictus rythmique correspond au temps frappé de la musique moderne." Dom Mocquereau.

Introit consists only of a single verse with the Gloria Patri. The antiphon is sung before the Psalm and after the Sicut erat.

On Feast-days the Carthusians still repeat the antiphon before the Gloria Patri. In accordance with the rules given in the Vatican Gradual, it would seem that the ancient practice of singing the Introit during the *entrance* of the priest, or rather his *approach* to the altar, may be revived.

The Introit should be sung fairly quickly.

Invitatory.—The name given to the antiphon which precedes the *Venite*, and which is repeated, in whole or in part, after each verse in the old antiphonal manner. Sometimes the word was used instead of "Introit," as in the fifth Ordo Romanus. Its purpose is much the same as that of the Introit; it is an invitation to worship.

Kyrie.—One of the oldest chants of the Mass. It has probably remained ever since Greek was the liturgical language in Rome. St. Gregory introduced the present manner of singing *Kyrie* six times, and *Christe* three times. The Greeks still sing *Kyrie* only. The singing was prolonged indefinitely, according to circumstances, even after St. Gregory's time.

Litany.—Gk. *litavela*.

The only liturgical Litany is that of the Saints. Formerly this was sung before every Mass, as it is still sung on Holy Saturday. It was also sung during processions, as on the Rogation Days.

The Litany of Loretto is commonly sung during Benediction, to invoke the prayers of Our Lady.

Liturgy.—Gk. *leitros ergon* = "the service of the people."

The formal, official prayer of the Church. In the Greek Church this word is used exclusively for the Holy Eucharist, but in the Roman Church the term also includes the Divine Office.

Mediation.—The melodic formula which ends the first part of each verse of a Psalm. It is marked by an asterisk, and followed by a pause equal in length to the preceding cadence.

Melismatic Chant.—The embellished form of **neumatic chant**, in which certain syllables are prolonged by melodic ornamentation. This is particularly the case with the chant of Alleluia, the last syllable of which is sometimes prolonged to a very great extent. St. Augustine, speaking of this **jubilus**, as it is called, in his exposition of Psalm xcix., says: "He who sings a jubilus speaketh not words, for it is a *song of joy without words*. . . . He cannot express in words the greatness of his joy."

Meter.—The regular and measured recurrence of accented syllables in the rhythm of poetry. (See **Hymnody**.)

Mode.—Lat. *modus* = a manner.

The manner in which the tones and semitones of the scale are arranged.

There are eight modes, each with a special character, caused

by the position of the semitones, the final and the dominant. (See the chapter on The Modes of Plain-song.)

Mora Vocis means "delaying of the voice."

A lengthening of the final note or notes before a bar or other division of the Chant. In the Solesmes rhythmical editions the Mora Vocis is marked by a dot placed after the note it qualifies.

Neum.—Gk. *πνεῦμα* = a breathing; or *νεῦμα* = a sign.

A melodic group of two or more notes forming a connected whole. (See Illustration I. and the Preface to the Vatican Gradual.) Their form is derived from the old signs of accentuation.

1. ' (acute accent), denoting an elevation of the voice. This has developed in the *virga*, a note relatively higher than those next to which it occurs.
2. ` (grave accent), denoting a lower tone or a want of pronounced accent. This has become the *punctum*, or, when it denotes a lowered tone, the *diamond*.
3. ˇ (inverted circumflex) has become the *podatus*, a low note followed by a higher.
4. ^ (circumflex) has become the *clivis*—a high note followed by a low one.

Other neums are all derived from these. It will thus be noticed that the forms of the notes refer, not to their *length*, but to their relative *pitch*.

Neuma.—A form of melismatic chant attached to the Alleluia. These embellishments of the Alleluia date back even before the time of St. Gregory. Later neumas were added to the antiphons, to the Magnificat and Benedictus.

Neumatic Chant.—The more elaborate chant, in which the syllables are not necessarily confined to one or two notes as in syllabic chants. Such are Introits, Graduals, etc.

Nocturn.—A division of Matins. There are usually three nocturns, in each of which there are three Psalms and three lessons, each of the latter being followed by a long respond.

Notation.—In music, the system by which the sounds are expressed. There are three principal notations:

1. The **plain-song notation**, derived from the accents, which were originally used without lines to refresh the memories of the singers, who were supposed to know the melodies by heart. When this was no longer the case, Guy of Arezzo introduced the use of the four-lined stave, upon which the notes were then placed.
2. The (so-called) **old notation**, an adaptation of the plain-song notation, but in which the shape and colour of the notes indicate their length. This is the notation used in modern music.

3. The **Tonic Sol-fa notation**, in which letters are used instead of signs. These letters represent the names given to the notes by Guy of Arezzo.

Offertory.—Originally an antiphonal chant sung during the offering of bread and wine by the people during the Holy Sacrifice. Originally, as all the congregation presented their own offerings to the celebrant, several verses of a Psalm were sung, and the antiphon repeated after each verse. It later took a responsorial form. This form has been retained only in the Offertory in the Mass for the Dead.

The Offertories are often elaborate, and should be sung at a moderate pace.

Ordinary.—Lat. *Ordinarium Missae*.

The invariable part of the Mass, containing *Kyrie, Gloria, Credo, Sanctus*, and *Agnus Dei*. These are particularly the chants of the congregation.

The Ordinary was really only fixed definitely so late as the Council of Trent, having passed through considerable changes.

Paleography.—The study of ancient manuscripts.

This most interesting branch of the study of plainsong has been brought within the reach of all by the publication (by the Benedictines of Solesmes) of the "*Paleographie Musicale*," in which are reproduced in facsimile the most important manuscripts.

Plagal.—Gk. *πλάγιος* = borrowed or derived.

The second, fourth, sixth, and eighth modes are so called because they are derived from the others. (See the chapter on Modes.)

Plainsong.—The official liturgical music of the Catholic Church. It is also called *plain chant* (*cantus planus*), *Gregorian chant* (*carmen Gregorianum*), from its connection with St. Gregory. It is free from all rules of "time," etc., and so can adapt itself more closely to the spirit of the words. (See Chapter I.)

Pontifical.—The liturgical book containing all the services at which a Bishop officiates.

Processional.—1. The chant used in processions.

2. The book in which those chants are to be found.

Proper.—Lat. *Proprium Missae*.

This includes the Proper of the Season (*de tempore*) and the Proper of Saints (*de sanctis*), and is that part of the Gradual which provides the variable portions of the Mass. The Proper took its present form even before the time of St. Gregory. It includes the *Introit, Gradual, Offertory*, and *Communion*. It is by no means less important than the Ordinary, and contains music of a higher quality.

Prophecy.—There were originally three lessons read at Mass: First, a prophetic lesson (*lectio prophetica*); second, the Epistle (*Apostolus*); and, third, the Gospel. These three lessons are still preserved in the Mozarabic Liturgy, but, except for the Ember Day Masses and certain Ferial Masses in Lent, they have disappeared from the Roman Mass. A trace of them is,

however, found in the two chants now sung between the Epistle and Gospel, one of which used to be sung after the Old Testament lesson, the other after the Epistle, as is still done on Ember Days.

The tone for the singing of the prophecies is given in the Vatican Gradual.

Psalmody.—1. The **singing** of Psalms.

2. The **system** of Psalms.

Psalmody is a tradition received by the Christian Church from the synagogue. The Psalms are sung to a special form of syllabic chant, almost a recitative. It is important to notice that there is a Psalm tone corresponding to each mode; and that there is also an additional tone, the *tonus peregrinus*. Each verse is divided into:

- (a) The **intonation**.
- (b) The **reciting note**, or **tenor**.
- (c) The **mediation**.
- (d) The **reciting note** (repeated).
- (e) The **final cadence**.

(See Dom Mocquereau's little book, "Rules for Psalmody.")

Recitative.—The name given to those forms of purely syllabic chant which approximate as nearly as possible to reading, and so follow the natural modulation of the voice. Although simple, they are extremely important. They are the *Prayers*, *Preface*, *Pater*. The Preface and Pater have a simple form for ferias, and one a little more elaborate for other days. The versicles and responses in the Divine Office have also a simple and a solemn form. There are also the *Epistle*, the *Gospel*, *Confiteor*, the *Lessons* and *Prophecies*.

Examples of all the recitative melodies used at Mass will be found in the Vatican Gradual.

Respond.—There are two kinds of responds—long and short. The short responds follow the Chapter in the Little Hours, and have three melodies—for Advent, Easter, and the remainder of the year. These melodies are very beautiful, although simple. The cantors sing the first part, and the choir repeats the whole. They then sing the versicles, and the choir repeats the last part of the respond. The cantors then sing the Gloria Patri, and the choir repeats the whole of the respond.

There are long responds at Matins, which are sung in the same way. They are, however, far more elaborate and very beautiful. They are sometimes very appropriate for use after the Offertory and during Benediction.

Responsorial.—The book containing the chants of the responds.

Responsorial Chant.—That form of chant in which a soloist sang a verse, the whole or part of which was repeated as a response by the whole people. The Gradual is the best remaining example of a responsorial chant.

This manner of singing is very ancient, and is mentioned in the Apostolic Constitutions.

Rhythm.—Gk. *ῥέω* = to flow or roll.
The ebb and flow of sound.
There are two kinds of rhythm :

1. **Free rhythm** (that of prose).
2. **Measured rhythm** (that of poetry).

(See the chapter on Rhythm.)

Ritual.—(a) The code of laws by which the services of the Church are ordered and arranged ; (b) the liturgical book containing the rites for the administration of the Sacraments and Sacramentals, also for processions.

Sanctus.—A continuation of the Preface, and one of the earliest portions of the Ordinary. It is said in the "Liber Pontificalis" that Pope Sixtus I. introduced the Sanctus to the Church of Rome. It was originally intoned by the celebrant and continued by the whole congregation. The custom of singing the *Benedictus* after the Consecration is really a misuse, objectionable because it separates the words of the chant from those of the celebrant, who always says the whole before the Consecration. The contrary practice of singing the whole Sanctus at the same time as the Priest says the words is tacitly sanctioned by the Vatican Gradual.

Sequence.—Syllabic chant which took the place of the Alleluia jubilus or neuma. The sequences are composed in verses, which are sung alternately by two choirs. They were originally fitted, so to speak, to the notes of the jubilus, but they afterwards lost all connection with it. **Notker**, a monk of St. Gall, who died about 910, was the inventor. His sequences were marked by the free rhythm of prose, but later rhymed sequences became common. At the revision of the Roman Missal all the sequences were omitted from the Mass except for Easter, Whit Sunday, Corpus Christi, the *Stabat Mater*, and the *Dies Irae*.

They should be sung rapidly.

Schola Cantorum.—**Schola** means not "a school" in our modern sense of the word, but an "assembly" of singers. Such a school was founded by St. Gregory for the rendering of the sacred melodies, and such schools continued for some centuries both at Rome and throughout Europe. Perhaps the most famous are those of St. Gall and Metz.

Pius X. has strongly advocated the formation of such *scholae* at the present day.

(See chapter on Schola Cantorum.)

Syllabic Chant.—Chant such as that of the Credo and the sequences, in which every word receives but one or two notes. It was the earliest form used by the Church, because it was the simplest and most easily learnt.

Such chant should be sung at the moderate pace of a good reader. The rhythm is determined solely by the text.

Termination.—The **final cadence** of the Psalm tones. Some tones have several cadences, and in the Solesmes books these are

denoted by a letter placed after the number of the mode of the antiphon.

(See " Rules for Psalmody.")

Thesis.—See **Arsis**.

Tonality.—In plainsong refers to the system of modes, which differs very considerably from the tonality of modern music.

(See chapter on Modes.)

Tone.—(a) Musical sound.

(b) The quality of a sound—*e.g.*, " good " or " bad " tone.

(c) The melodies to which the verses of the Psalms, etc., are sung. There are nine of these melodies, which have several different endings. Each corresponds to a mode except the last (*tonus peregrinus*).

Tract.—Lat. *tractim* = without a break.

From Septuagesima to Easter and on Ember Saturdays the Tract takes the place of the **Alleluia verse**. It is so called because most probably, as Amalarius says, it was not broken up by the responses of the choir, like a Gradual. The Tracts are sometimes very long, and are probably the oldest form of music retained in the Proper. They are sung slowly.

Transposition.—The removal of a melody from its ordinary position and final to a higher or lower position, without interfering with the position of the intervals. This transposition is sometimes necessary between two antiphons. The difference of the number of tones or semitones between the final and the dominant of the last antiphon and the beginning note and dominant of the next will show him how many tones or semitones to ascend or descend.

Tritone.—An interval of a fourth, called a **major** fourth—that is, including three full tones. This has a disagreeable effect in plainsong, and in the Middle Ages it was called the " Devil in music."

Trope.—The name given to insertions or additions to the text of the Liturgy, which became general about the time of Notker. They frequently entailed melismatic additions to the melody. An example will perhaps be the best illustration :

" **Kyrie** fons bonitatis, pater ingenite, a quo bona cuncta procedunt **eleison**."

The same idea was carried into chants of the Ordinary, and also into the Proper. Liturgically, perhaps, little can be said for the introduction of these tropes, a custom which, it is said, was introduced from the East. However, they frequently form very beautiful paraphrases of the liturgical text, and as such are worthy of note. They might well be used occasionally on extra-liturgical occasions.

Verse.—A division of a Psalm or hymn.

These verses of Psalms, apart from their occurrence in the Divine Office, are found in the Introit, where they are given a special melody, and after the Gradual and Alleluia.

Versicle.—Short sentences placed between parts of the Office—at Vespers between the hymn and the Magnificat, and at the Little Hours after the respond.

They are sung briskly, and the last syllable is vocalized more or less elaborately according to the rank of the Feast.

Vocalization.—(a) The singing of a melody to a vowel-sound (*ah, oo, eh, ee, oh, etc.*), instead of the proper words. This forms a very necessary and useful exercise for attaining purity of tone in the melodies.

(b) The prolonging of a syllable to melismatic chant, as in the last syllable of the Alleluia and Benedicamus Domino, etc.

BIBLIOGRAPHY

THE list of books of one kind and another which forms this bibliography does not profess to be in any way complete. I have tried to mention those books especially which I myself have found most useful, in the hope that they may prove useful to other choirmasters also. But the interest in plainsong is not confined merely to choirmasters and those actually responsible for the rendering of the chant; consequently, books which have more than a simply practical object have also been included. At the end of the bibliography a list of the principal publishers, whose books are mentioned or who are agents for the sale of such books, has been appended.

1. Paleography.

The following manuscripts may be consulted in the Manuscript Room of the British Museum upon previous application for a permit from the director:

1. Egerton 857 (Metz Gradual of the eleventh century, with neums).
2. Harl. A 951 (Toulouse Gradual of the eleventh century, with neums).
3. Add. 32247 (St. Gall Gradual of the eleventh century).
4. Add. 12194 (Sarum Gradual of the thirteenth century). This manuscript has been reproduced in collotype by the Plainsong and Mediaeval Music Society.
5. Royal 2 B 4 (St. Albans Gradual of the twelfth century).
6. Add. 18031-2 (Gradual from Stavelot, thirteenth century).
7. Harl. 3961 (Leofric Collectar, with neums, tenth century).
8. Harl. 1117 (Offices for St. Benedict, etc., from Croyland, eleventh century).
9. Add. 30848 (Old Roman Antiphoner from Spain, eleventh century).
10. Add. 35285 (Antiphoner from Gisborne, Yorks, thirteenth century).
11. Add. 37399 (noted Breviary, Paris, thirteenth century).
12. Add. 28598 (Sarum Antiphoner, anterior to introduction of Feast of Corpus Christi).
13. Harl. 2942 (Sarum Processional, fourteenth century).

The following manuscripts are also of considerable interest :

BODLEIAN LIBRARY, OXFORD.

1. Bodley 775 (Winchester Troper, eleventh century).
2. Laud Misc. 358 (St. Albans Gradual, twelfth century).
3. Bodley 948 (Sarum Antiphoner from St. Mary Axe, London, fourteenth or fifteenth century).
4. Lat. Liturg. (York Gradual, fourteenth century).
5. Jesus College, MS. 10 (Gloucester Antiphoner, thirteenth century).

CORPUS CHRISTI COLLEGE, CAMBRIDGE.

1. MS. 473 (Winchester Troper, eleventh century).

PALEOGRAPHIE MUSICALE.

This wonderful work consists of the principal manuscripts of the chant, whether Gregorian, Mozarabic, or Gallican ; published in phototypic facsimile by the Benedictines of Solesmes. (Desclée and Co., Tournai.)

Vol. i. (now out of print) contains the Codex 339 of the St. Gall Library. It is an ANTIPHONALE MISSARUM SANCTI GREGORII. The 142 pages of the manuscript are accompanied by an explanatory treatise.

Vols. ii. and iii. contain the Gradual *Justus ut Palma* from more than two hundred manuscript antiphoners from the ninth to the seventeenth century.

Vol. iv. contains Codex 121 of the Einsiedeln Library ; also an ANTIPHONALE MISSARUM SANCTI GREGORII of the tenth to the eleventh century. It is a complete Gradual.

Vol. v. contains Codex Add. 34209 of the British Museum. An Ambrosian antiphoner of the twelfth century, in the original neums. Vol. vi. contains the same manuscripts transcribed upon lines.

Vol. vii. contains the Codex H 159 of the library of the Montpellier School of Medicine. This is an ANTIPHONARIUM TONALE MISSARUM of the eleventh century. This volume contains only the text, together with a complete and masterly treatise on rhythm. The manuscript is reproduced in facsimile in vol. viii.

Vol. ix. is the Codex 601 of the cathedral library of Lucca, and is a monastic antiphoner of the twelfth century.

Vol. x. is the Codex 239 of the Laon Library, and is a tenth-century ANTIPHONALE. This work is still being published under subscription. The annual subscription for England is £1.

There is also a second series of the PALEOGRAPHIE MUSICALE, the first volume only of which has appeared. It is Codex 390 and 391 of the St. Gall Library, the ANTIPHONALE of BL. HARTKER (tenth century). Other volumes will no doubt follow.

ANTIPHONALE SARISBURIENSE.

A Sarum ANTIPHONALE, published in collotype facsimile by the Plainsong and Mediaeval Music Society.

GRADUALE SARISBURIENSE.

A Sarum Gradual published like the above (out of print).

ANTIPHONALE MONASTICUM WIGORNENSE.

The unique Worcester ANTIPHONALE, published by the Benedictines of Stanbrook Abbey in facsimile. (This book is now, I believe, under subscription. For terms, apply to the Lady Abbess, Stanbrook Abbey, Worcester.)

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LES MÉLODIES GRÉGORIENNES.

By Dom Pothier. (No. 380 of the Desclée editions.)

GREGORIAN MUSIC.

A short summary of the first four volumes of the PALEOGRAPHIE MUSICALE by the Benedictines of Stanbrook.

UN MOT SUR L'ANTIPHONALE MISSARUM.

A short note by Dom Cagin. (Desclée, 3037.)

2. History, etc., of the Chant.

DE CANTU ET MUSICA SACRA. (*Gerbert.*)

Migne, *Patrologia Latina*.

SCRIPTORES. (*Gerbert.*)

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Also published in Migne.

HISTOIRE ET THÉORIE DE LA MUSIQUE DE L'ANTIQUITÉ. (*Gervaeert.*)ORIGINES DU CHANT ROMAIN. (*Amedée Gastoué*, Consultor to the Pontifical Commission.)ORIGINE BYZANTINE DE LA NOTATION NEUMATIQUE DE L'ÉGLISE LATINE. (*Thibaut, J.*)

A study of the origin of the neumatic notation.

TRAITÉ DE PSALTIQUE. (*Rebours.*)

An authoritative work on the music of the Greek Church.

3. Practical Works on Plainsong.

A GRAMMAR OF PLAINSONG. (*The Benedictines of Stanbrook.*)

The principal English book on the chant. This book should be in the possession of every singer of the chant.

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(Desclée, 659.) A useful little book.

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A good handbook for the teacher. (Published by Pustet of Ratisbon.)

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An indispensable little pamphlet for those choirs in which Vespers is sung.

PLAINSONG AND GREGORIAN MUSIC. (*Burgess.*)

An Anglican grammar of the chant. (The Vincent Music Company.)

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Out of print.

LE NOMBRE MUSICAL GRÉGORIEN. (*Dom Mocquereau.*)

The theory and practice of Gregorian rhythm. This is Dom Mocquereau's latest work, and forms the most advanced of the courses of plainsong which he is now publishing. The first volume contains the Origin of Rhythm, and the Application of the Melody to Rhythm. The second volume contains the liturgical text—Psalmody, Hymnody, and Accompaniment.

Needless to say, this is a work of the highest importance. (Desclée, 698.)

THÉORIE ET PRATIQUE DU CHANT GRÉGORIEN. (*Kienle; Desclée,* 382.)

MÉTHODE COMPLÈTE DE SOLFÈGE. (*Suñol; Desclée,* 674.)

A very good book, translated from the Spanish. It contains a very good résumé of the seventh volume of the Paleography. This is one of the best grammars, etc., I know.

MÉTHODE ÉLÉMENTAIRE DU CHANT GRÉGORIEN. (*Bastien ; Desclée, 610.*)

Also a very good book, but rather more elementary than the last.

L'ACCOMPAGNEMENT DU PLAIN CHANT. (*Mathias ; Desclée, 648.*)

A short handbook for the organist.

GREGORIAN MUSIC CHARTS.

Large sheets for teaching the chant to classes. There are three—the first containing the elementary signs, etc.; the second, universal scale, etc.; the third, the eight modes, rather like our Illustration II. These are suitable for use during the preliminary stages of instruction, but they would soon be dispensed with. The use of the blackboard would seem equally as good.

NOZIONI DI CANTO GREGORIANO. (*Giulio Bas ; Desclée.*)

4. Voice Production and General Choir Training.

VOICE CULTURE FOR CHILDREN. (*Bates ; Novello and Co.*)

I have already said so much of this excellent book that it is unnecessary to make any further remarks upon it. It should certainly be made use of by every choirmaster.

BREATHING FOR VOICE PRODUCTION. (*Dr. Hulbert ; Novello.*)

An illustrated handbook, giving a series of good exercises for developing suitable methods of breathing.

VOCALIZATION FOR CHORAL SOCIETIES. (*Stainer ; Novello.*)

Advanced exercises in vocalization suitable for a proficient choir.

CHOIR-BOY TRAINING. (*Martin ; Novello.*)

It is only necessary to say that this book is by Sir George Martin. This gives it all the authority with which such a book could be invested.

5. Liturgical Chant Books, etc.

GRADUALE ROMANUM.

Several editions have been published from the Vatican model by Schwann, Pustet, etc., which are really excellent; but that of Desclée, on India paper, forming a volume less than an inch thick, is by far the most convenient that I have seen. The type is excellent. It can be obtained with or without rhythmical signs. (*Desclée, Nos. 695A and 696A.*)

LIBER USUALIS MISSAE. (Desclée, 700.)

This contains the chant of the Vatican Gradual for Mass on all Double Feasts, together with the text of the prayers, Epistle, Gospel, etc. The size is 18mo. The type is much superior to that of the old *Liber*

KYRIALE.

This may be obtained in several sizes and at very moderate prices from Desclée, with and without the rhythmical signs. Herrn Schwann of Düsseldorf publish a very nice edition of the Kyriale with the TONI COMMUNES MISSAE and the MISSA PRO DEFUNCTIS. The type is very large, and the volume well bound and cheap.

EXTRACTS FROM THE GRADUAL.

Besides the KYRIALE, the Mass for the Dead, the TONI COMMUNES, and the Common of Saints may all be obtained separately.

LIBER ANTIPHONARIUS. (Desclée, 300.)

Contains the antiphoner for Vespers and Compline. It is the Solesmes edition, and will be superseded by the new Vatican Antiphoner.

PSALMI IN NOTIS. (Desclée, 590.)

This book is required for the singing of the Psalms. If preferred it may be obtained in a French edition. (No. 589 and 589b.)

LIBER USUALIS MISSAE ET OFFICII. (Desclée, 567.)

A manual containing all the music for Mass and Vespers, etc., on Double Feasts. The Mass music has now been superseded, but the book may still be found useful for the Office. Matins and Lauds are given for Christmas and Easter. Tenebrae is also included.

PROCESSIONALE MONASTICUM. (Desclée, 3019.)

A monastic processional.

OFFICIUM MAJORIS HEBDOMADAE. (Desclée—Latin, 576; French, 579.)

Here again the music for Mass has been superseded.

VARIAE PRECES. (Desclée, 3018.)

Different chants for use at Mass and during Benediction, collected from ancient and modern Liturgies, etc. This book is extremely useful, and is referred to in our Calendar.

MANUALE PRO BENEDICTIONIBUS ET PROCESSIONIBUS SS. SACRAMENTI. (Desclée, 625. Accompaniments by Giulio Bas, 626b, 1, 2, 3, etc.)

A somewhat similar collection to the foregoing. This contains several melodies to the *Ave Maris Stella*, etc., and an interesting and more ancient form of the *Salve Regina*.

MANUAL OF GREGORIAN CHANT.

This useful little book has also been referred to in our Calendar. The preface and explanations are in English, and much of the music is taken from Old English sources.

PLAINSONG HYMN MELODIES AND SEQUENCES.

The Sarum Hymn Melodies, etc., published by the Plainsong and Mediaeval Music Society. This is a very good and handy book, and might well be used frequently at Vespers.

ACCOMPANIMENTS.

Messrs. Desclée publish accompaniments to the KYRIALE, the MISSA PRO DEFUNCTIS, and the COMMUNE SANCTORUM, by Mr. Giulio Bas.

In the writer's opinion, the best accompaniments are those by Dr. Wagner, published by the Procure Générale de Musique Religieuse of Arras. They are excellent in every respect. Accompaniments by Dr. Wagner to the whole Gradual may now be obtained.

Fr. Matthias' accompaniments to the Kyriale, published by Pustet of Ratisbon, are also good.

Herrn. Schwann of Düsseldorf, whose productions are always beautifully printed, publish the accompaniments of Fr. Nekes.

6. English Hymns.

CATHOLIC HYMNS. (*Dr. Tozer.*)

One of the best, if not the best, collection of Catholic hymns published.

ARUNDEL HYMNS. (*The Duke of Norfolk and Mr. Scott Gatty.*)

A very good collection of hymns. Unfortunately, it is rather expensive. (Published by Boosey and Co.)

SONGS OF SYON. (*The Rev. G. Woodward; published by Schott.*)

An excellent collection, both of words and music. There are many very beautiful translations of sequences and hymns, and the melodies are extremely fine.

THE ENGLISH HYMNAL. (Published by Frowde.)

An Anglican collection containing many Sarum hymn melodies and translations of Office hymns, etc.

HYMNS ANCIENT AND MODERN. (Published by Clowes.)

CHURCH HYMNS.

Anglican collections of hymns, with some very good tunes.

7. Periodicals devoted to Plainsong, etc.

RASSEGNA GREGORIANA.

A bi-monthly review, published at the Rome house of MM. Desclée, treats of all liturgical subjects, and especially of plainsong. The articles are mostly in Italian, but occasionally French articles appear. This is the most important review of the kind, its notices of books being exceedingly useful. Subscription for England, 7 francs.

REVUE DU CHANT GRÉGORIEN.

An excellent little French review, published every two months at Grenoble, and the recognized organ of Dom Pothier. Many very useful articles have appeared during the last few months upon the Vatican Gradual. Subscriptions should be sent direct to "L'Administrateur," Place Vaucanson 4, Grenoble (Isere), France. The annual subscription for England is 5 francs.

CHURCH MUSIC.

An American review of varying quality. It appears monthly, and is published at the offices of the *American Ecclesiastical Review*, Penna, U.S.A. Subscription 6s.

8. General.

ORIGINS OF CHRISTIAN WORSHIP. (*Mgr. Duchesne.*)

An exceedingly valuable book on the formation of the Liturgy. Published by the Society for Promoting Christian Knowledge.

ORGAN ACCOMPANIMENT. (*Bridge ; Novello.*)

Intended primarily for Anglican organists, this little handbook contains many useful hints with regard to the accompaniment of hymns, voluntaries, etc., which would prove useful to a Catholic organist.

THE SCHOOL MUSIC REVIEW.

This monthly review is published by Novello, and though it has nothing whatever to do with plainsong, the choirmaster will find in it many useful hints from time to time, and much excellent figure music for children's voices. It costs 1½d. a month.

CATHOLIC CHURCH MUSIC. (*Richard Terry, Organist of Westminster Cathedral ; published by Greening.*)

A thoroughly practical and excellent book. One of the most useful features is a collection of all the decrees of the Sacred

Congregation of Rites upon Church music. Mr. Terry also gives full directions for the choir and organist at all Pontifical functions, and several interesting chapters on Old English polyphonic music, the study of which he has made particularly his own.

9. Organ Music.

I can hardly do more than indicate certain directions in which the organist may look for suitable works. Messrs. Schott publish the excellent music of Guilmant ("L'Organiste Pratique"), which every organist should certainly see. The same firm also publish much music by German composers, which is extremely useful for Catholic services, being arranged in pieces of varying lengths.

Messrs. Novello publish "Original Compositions for the Organ," by well-known modern English composers. This series is excellent. More simple music may be found in the "Village Organist."

The *Procuré Générale de Musique Religieuse* also publish music specially adapted for Catholic Church services. Lists should certainly be obtained from these publishers, who are generally willing to supply selections of music on approval to recognized organists.

The Abbé Delepine, Director of the *Procuré Générale* (which appears to be doing a very useful work in France), corresponds in English, and issues an English catalogue.

Names and Addresses of Various Publishing Houses, etc.

For the Stanbrook publications, address: The Lady Abbess, Stanbrook Abbey, Worcester.

Desclée and Co., Éditeurs, Tournai, Belgium.

Plainsong and Mediaeval Music Society—address: The Secretary, 44, Russell Square, London, W.C.

Messrs. Novello and Co., Wardour Street, Soho, London, W.
Messrs. Schott and Co., publishers of organ music, Regent Street, London, W.

Messrs. Breitkopf and Hartel, publishers of organ and other music; agents for many of the Continental publishers, including Desclée: 54, Great Marlborough Street, London, W.

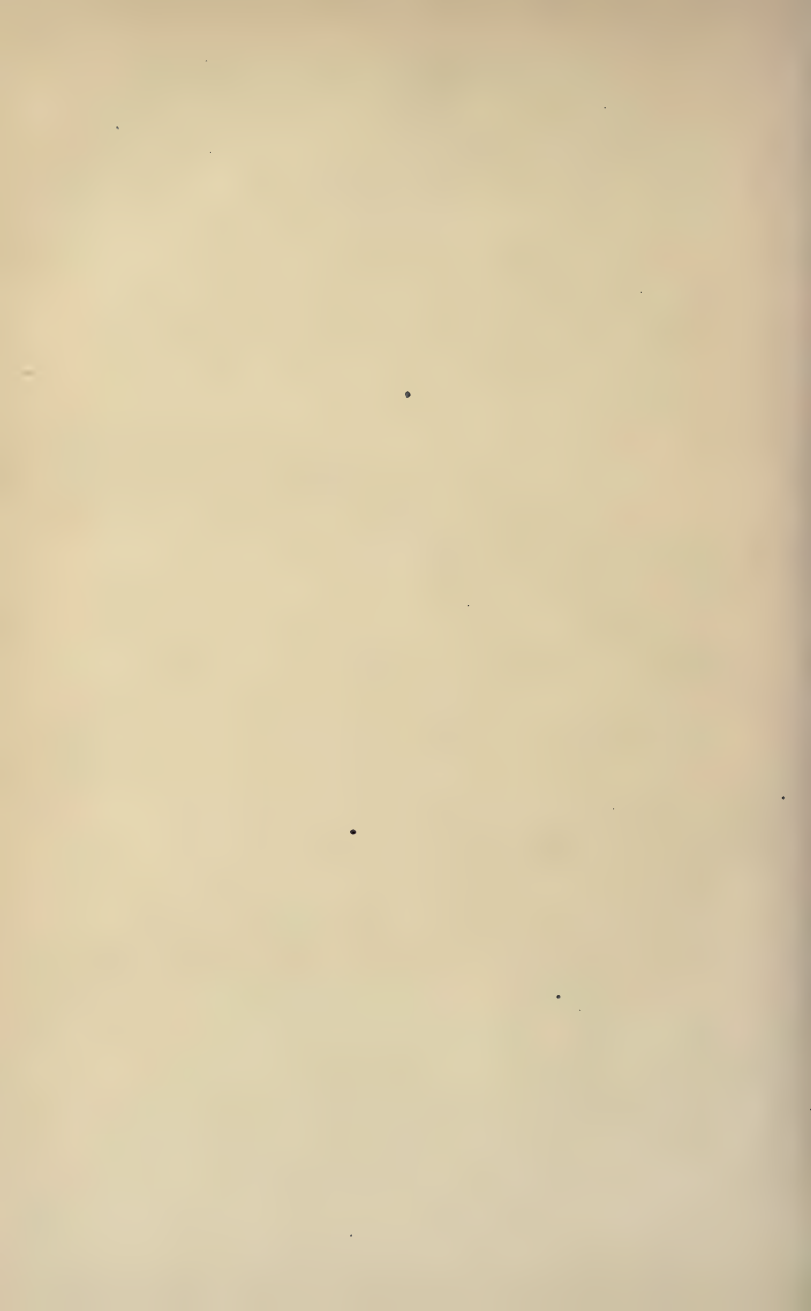
Messrs. J. Fischer and Brothers, 7 and 11, Bible House, New York.

The Vincent Music Company, 60, Berners Street, London, W.
Procuré Générale de Musique Religieuse, 32, Rue Jeanne d'Arc, Arras, Pas-de-Calais, France.

Messrs. Schwann, Dusseldorf, Germany.

Messrs. Pustet, Regensburg, Bavaria.

APPENDIX



THE SCHOLA CANTORUM, OR SONG SCHOOL

OUR Holy Father, in the *Motu Proprio* on Church music, encourages the formation of *Scholae Cantorum*, as a means by which the faithful may learn to take that part in the liturgical music which belongs to them by right. Many difficulties are urged against such a plan by those who imagine or pretend that plainsong is beyond the reach of small and untrained choirs. These objections generally, however, fall to the ground before the light of reason and experience. It is said that it is not possible to get people together for such a purpose. If those who make this objection would first try and see what can be done in this respect, I think they would find themselves mistaken. If the proper course is pursued, it will be found that a Schola of some kind can be formed even in the smallest and most remote of country parishes. The root of the whole matter is that the idea must be placed before the people in an attractive light. Certainly, it is not much use asking men and women, still less young children or youths, to come to what they imagine will be a long and dreary series of musical exercises. Variety and interest are essential to insure the success of the class. Given these, it is by no means difficult to form a successful Schola.

A great deal depends upon the manner of the teacher himself in this, as in every other, branch of instruction; much, again, depends upon the means he employs. He must not forget that difficulties which are as nothing to himself may be very considerable to an audience composed for the most part of uneducated people. He must

descend to the level of his class, and not expect them to rise instinctively to his. The teaching must not be a lecture, but a lesson. Those who are engaged in the teaching of children will realize how very fundamental a principle this is.

Nevertheless, the teacher must not treat his class as though they were children in school. Persons who have been through elementary schools very often have a great dislike even to going back to the building in which they were taught as children, and still more to be taught in the manner to which they were accustomed at school.

The extent of the instruction depends very largely upon the character of the class. Those who study the theory of plainsong are, no doubt, able to put their theoretical knowledge into practice with better results than those who have only a very limited knowledge of its principles. But we must bear in mind that to many persons it would be irksome to be compelled to master the theory, and in such a case we must leave this study almost entirely on one side, and try to instil a practical knowledge of the chant. Still, to enlist the interest of learners, it is usually well to tell them something of the history of the chant, its peculiar character as the only *real* Church music, and its position as a connecting link between our Catholic ancestors and ourselves.

Where a choir has already been formed, it will be found most useful in illustrating passages of chant, and for this purpose its services should certainly be requisitioned. Plenty of illustration is essential—the more the better. All the diagrams that are needed may easily be prepared by the teacher himself.

The objection one so often hears, that plainsong is too difficult for persons who have no previous knowledge of music, is absurd. There is no form of music so easy to teach and so easy to learn. It is true that there are difficult melodies, but every Schola which is formed will not need to concern itself with them. If the only advantage gained by the formation of such a class were the singing of the Creed by the congregation as a whole, it would still be ample repayment for the little trouble attaching to its formation. But this is by no means all

that can be effected. An acquaintance is formed with the plainsong notation and system, which may lead much farther. I have found, even with a handful of school-children who had just formed such an acquaintance, great keenness for the chant, and a desire to learn more of it.

It remains for me to describe the actual formation of a Schola Cantorum. The mission in which this Schola was formed is one with a Catholic population of 200. I had previously trained six small girls from the elementary school to sing easy chant at sight. The more they learnt of plainsong, the greater the interest they took therein. In the place of Mass music from the "Crown of Jesus Hymnal"—of anything but ecclesiastical style—plainsong was sung by these children, and sung really as well as is humanly possible for such a small number, trained in such a short time as six months, to sing. The next stage was obviously the formation of a class for the instruction of the congregation. At the Mass on Sunday a notice was given out that the congregation might be asked in the near future to join a class for the learning of Church music, so that all the people might be able to take part in the singing of the Mass. At the evening service further particulars were announced, and the following leaflet, duplicated with the "Ellam's Duplicator," was placed in their hands:

THE CATHOLIC CHURCH, NEWPORT.

Our Holy Father, Pope Pius X., in his letter upon Church music, desires that classes should be formed in parishes, in order that members of the congregation may be able to take their part in the music of the Holy Mass.

The idea of such classes is by no means new. St. Gregory the Great, who sent St. Augustine to England in A.D. 597, founded large classes in Rome.

It has always been intended by the Church that the sung parts of the Ordinary of the Mass should be sung by the whole congregation. The music is a

part of the Mass that the people have a right to take a direct share in.

At present we are entirely dependent upon a handful of small children, who do indeed sing very well, but who are not *enough* to sing the Mass music alone. Now we ask the congregation to do their part in giving glory to God.

Plainsong, as this Church music is called, is the most easy of all music. The practices would not prove dry and tedious, for the work is full of interest.

If a class were started at once, it would be possible for all the necessary music to be learnt during Lent, and the High Mass on Easter Day could be sung by the people.

There will be no expense for those who join the class.

Several times have been suggested as suitable, Sundays and weekdays. The class will be held at the time most convenient to the majority of those who join.

IT IS NOT NECESSARY TO HAVE A FINE VOICE.

If you feel inclined to join, please stay behind after the service, or let us know as soon as possible.

In response to this appeal, about twenty-five men and women formed themselves into a class, which met during Lent for not longer than half an hour after the evening services. It was held in the church, and the choir attended. Copies of the *Kyriale*, costing sixpence each, were supplied, without expense to the members of the Schola, and a start was made on the Creed. Other portions of the Ordinary followed.

There should be no difficulty in forming a Schola of this kind anywhere, and the results will certainly justify any trouble that may have to be taken. In many cases it would be possible to learn the Ordinary of the Mass, the usual Sunday Vesper Psalms, and many other liturgical chants. Lectures might be given on the

Liturgy, such as "How the Mass assumed its Present Form," "Vestments," "Ceremonies," the "History of Plainsong," and other kindred subjects. These could be made both interesting and instructive; they might do more, and awaken a spirit of interest in the Liturgy, which seems to be so lacking in these days.

Another use of the Schola would be the formation of a better taste in English hymn-singing. The class need not confine itself to Plainsong: a number of good English hymns might be learnt, and used according to the seasons. Apart from all questions of Liturgy, the value of a cultivated taste in music can hardly be over-estimated, for it has a distinctly refining influence upon the lives of those who come within its reach.

The choirmaster will naturally be responsible for the conduct of such a Schola. He will try to make the conditions as pleasant and as little troublesome as possible.

So far I have treated of the teaching of Plainsong, principally in its relation to actual choirs, and it is to be hoped that a day will come when Catholics will have been so well trained as children, and brought up with such a thorough knowledge of the Church's music, that it will not be necessary to organize classes for the instruction of adults. In these days, if the congregations are to take part in the singing of the Mass and Office, some insight into the method of the chant must be given them, and for this special instruction is necessary.

Unfortunately, in many places people of the working classes have neither the time nor the disposition to listen to lectures upon the chant. Are they therefore to be debarred from taking part in the music altogether? Surely not. So in the few following remarks I have tried to explain the minimum of instruction which can possibly be given; that it is sufficient for the congregation has been proved by actual experience. Some congregations are small, for the most part quite uneducated, and probably quite incapable of understanding the theory of the chant, even if an attempt were made to teach it. Of course, the amount of instruction that can be given varies in different places. The teacher must make the difficulty

and amount of his instruction accord with the intelligence and capacity of his class.

Commencing again with the object of our Schola, we must remember that our aim is to enable the congregation to take an intelligent part in the singing of the Mass and Divine Office. The work done in the Schola should result in more than mere instruction in plainsong: it should lead to a beginning of interest in the Liturgy, and so do something to counteract the influence of some of the more insipid and fantastic of modern devotions. When the Church provides such a "treasury of devotion" in the Holy Mass and the Office, it is a pity that our people should so often be attracted by what is infinitely inferior.

At the first meeting of the Schola a blackboard or some other form of illustration should be displayed, showing the forms of the notes and the two most simple neums—the *Podatus* and *Clivis*. The object of the Schola should be briefly explained, and then a start should be made immediately upon the singing of the Creed. At the outset it will be a case of learning the melody by ear, until the eye has become accustomed to the use of the notation.

The words of each phrase should be first translated, then read aloud and repeated by the Schola. This several times, until the proper pronunciation is obtained. The melody alone should then be sung by the choir, if that be possible, and then repeated by the class. When the melody and the words are sung together, the choir should sing one phrase at a time, and it should be repeated by the Schola until it is correctly rendered. Attention should, of course, be paid to the pauses, and to the various difficulties and traps which may occur in the course of the lesson. I have said that at first the class will learn the melodies by ear, but the object of the stave should be explained at the outset, and by degrees the singers will come to recognize the intervals, and be able to sing them at sight.

Particular care should be taken with pronunciation, although the choirmaster must not expect that perfect pronunciation which he is able to get from his own choir.

Care is necessary, again, to insure commencement of the various phrases of the chant by all the singers simultaneously. The pace at which the melodies are sung by the Schola will necessarily be less than that of a small well-trained choir.

The Schola will be taught to sing alternately with the choir from one double bar to another. The staccato and over-distinct method of singing, which is so objectionable, will need some eradicating, but it may be done in time.

After the Creed, the *Agnus Dei*, the *Kyrie*, and the *Gloria* may be taken, preferably in the order mentioned. A simple Mass will naturally be chosen first. I set my Schola to work upon No. 10 (*Alme Pater*). Other Masses should not be attempted until the first is well known.

The practices should be regular, and held at times convenient to the majority of the members. They should not last longer than is absolutely necessary or they will become tedious.

I have mentioned the Creed as a suitable starting-point, but perhaps it would be better to take the responses at Mass, which it is distinctly and pre-eminently the duty of the congregation to sing, although one seldom hears them so sung.

Some means of indicating the page or number of the piece of chant to be sung will be found necessary when the Schola has become sufficiently proficient to sing the chant in church. A simplified form of that given in the chapter on "The Choirmaster" may be devised and used for this purpose.

One English hymn may well be taken at each meeting of the Schola.

I did not enter into any explanation of rhythm or tonality, other than that which is absolutely necessary in explaining the use of the notes, the pauses, breathings, and *mora vocis*. The accentuation of the first note of a neum and other important little details of that kind must, however, be explained as soon as possible. Too much explanation should not be given at the beginning. Where editions of the chant with the rhythmical signs are made use of, when once the meaning of these signs

has been explained, the singers will be able to find out all such little details for themselves, and to apply the rules for the execution of the chant without further explanation.

Just as in the choir, the best results should be aimed at, and the instructor of the Schola should not rest until he is satisfied that the best results possible with his class have been obtained. Nevertheless, he should remember that perfection in the singing can hardly be expected from such a body of singers.

THE SHAPE AND USE OF THE NOTES

(TRANSLATED FROM THE PREFACE TO THE VATICAN GRADUALE).

THE different ways of forming, and especially of joining, the notes adopted by the Fathers and universally observed throughout the Middle Ages, have much to do with the correct execution of the chant. They are recommended as a model to the editors of the present day.*

In order that there may be no mistake or hesitation with regard to the interpretation of these notes, we must give a few preliminary explanations.

1. Of the two notes which form the *Podatus*, the lower is to be sung before that which is immediately above it.

2. The thick sloping line of the *Porrectus* represents two notes, graphically joined, the top of the line being the first note, and the lower end the second.

3. The half-note which ends the *Cephalicus* and the *Epiphonus* is not found except at the end of a syllable, and then only when another syllable, following immediately upon it, causes two vowel-sounds to unite and form a diphthong, as, for example, "A^Utem, EI^Ius, allel^UIa," or else when several consonants occur together, such as "oM^Ni^s, saN^CT^Us." For, in such a case, the very nature of the syllable necessitates a modification of the sound, and the voice, gently flowing from one note to the next, dies away—(*liquescit*). In other words, the sound, being kept back in the mouth, does not appear to have a definite end (*non finire videatur*). It appears to lose half, not of its actual length, but of its power (*cf.* "Gui. Microl." c. xiv.).

* Our Illustration I is practically a copy of the scheme of notes which follows the above paragraph.

But when the nature of the syllables requires not a liquescent, but a fuller sound—(*plenius proferatur*)—the Epiphonus gives place to the Podatus, and the Cephalicus to the Clivis.

Sometimes the two notes which follow another higher note, or Virga, in the manner of a Climacus, are liquescent, or, at least, the last of them. In such a case both are written in smaller characters, or a Cephalicus is placed under the Virga. A neum of this kind having affinity with the Climacus is called the "*Ancus*."

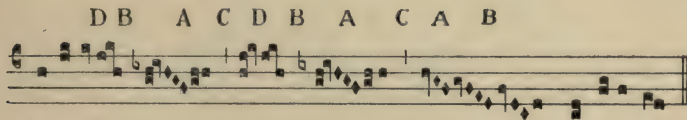
4. When several notes, either simple, as in the Strophicus, or forming part of a composed neum, as in the Pressus and similar neums, are placed together on the same degree, so that they are separated only by a very short space, they are sung with a slight undulation of the voice (*vario tenore*), the sound being prolonged more or less, according to their number. Nevertheless, there is this difference between the Strophicus and the Pressus the latter should be sung more firmly, or even with a tremulant effect (*tremula voce*), if desired, the former more softly, unless the tonic accent upon the syllable affected requires a more pronounced stress.

5. There is another tremulant note, the Quilisma, which also occurs in the chant as a melodic flower (*flos melodicus*). It is called the "flowing" and "stepped" note (*nota volubilis et gradata*). The singer who has not learnt to produce these notes with a tremulant or flowing sound, or one who, knowing the manner in which it should be done, is singing with others, should simply rest with some sharpness upon the note which precedes the Quilisma, in such a way that the sound of the Quilisma itself is more subtle rather than more rapid.

6. The tailed note which surmounts the Climacus, the Clivis, and the Porrectus is peculiar (*de proprietate*) to those neums in the shape in which they have been handed down to us by the Fathers. A note of this kind is given a somewhat stronger impulse—not because it is a tailed note, but because, not being bound to the note which precedes it, it receives the impulse of the voice direct. The little line which sometimes leads from one to the other simply acts as a bond between the first and second.

7. The descending notes which in some neums follow a higher note have no special time-value of their own. That they are subordinate to the culminating note, and are to be expressed as connected sounds, is evident from their peculiar shape and sloping order. But each neum, no matter how its component parts are connected in writing, forms in the chant one united whole, so that the notes which follow the first seem to rise therefrom in such a manner that the impulse which the first receives is communicated to all the others. The reason for the joining of the notes together, both in the notation and in singing, requires that the neums themselves shall be distinguished from each other in a manner obvious at once to the reader and the hearer. This is done in different ways, according to circumstances.

8. When several neums each correspond to a syllable, the neums must be distinguished as well as the syllables, in order that they may be clearly articulated. In this case every neum participates in the peculiar character and strength of the syllable to which it is attached, so that the neum is sung with greater force if the syllable is stronger on account of its accent, and with less force if the nature of the syllable requires a weaker sound.



9. When several neums are attached to the same syllable, their series is thus divided: those which are completely or almost entirely united are sung in one continued succession (see A); but in the case of those which are separated by a greater space (B), or by a short bar or division (C), a slight suspension of the voice is made upon the last note, and, if necessary, a short breath may be taken.

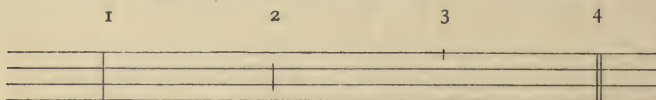
Note that a tailed note followed immediately by a dependent neum does not mark a breathing-space, but a pause of longer duration.

According to the "golden rule," no pause, however short, not even a slight delay, and still less a silence which would cut up the word into unsuitable divisions, may be made at the end of any neum which is followed by a new syllable in a word already commenced.

The divisions of varying importance which the sense of the words and melody alike requires must be observed in every kind of chant. To this end the different signs of punctuation already in use in books of chant to indicate the different divisions or pauses, according to their nature and extent, have been adopted—namely :

1. The division, or greater pause, sometimes called the pause of distinction, is made by a moderately long pause upon the last notes and a full breathing.

2. The shorter pause, or pause of subdistinction, indicates a short delay and also a short breathing-space.



3. The smallest pause consists in a very short resting of the voice, and allows in case of necessity the very shortest space for renewing the breath. If the cantor must take breath more frequently, he may take it, as if by stealth, at the points of intersection either of the words or the melody, so that the words and neums may never be cut too short.

4. A double line marks the end, either of the melody or one of its principal divisions.

This double line usually plays another part in the choir books, for it also denotes the place at which the choir itself continues the chant which has already been commenced, or where the alternation takes place. But as a sign of this kind interposed here and there throughout the chant too often interferes with the general effect, we have thought it better to replace it by an asterisk (*), which answers the same end, as will be seen in the preceding example—*Kyrie Eleison*.

In this and similar places we put a single asterisk

when the choir which is singing must wait for the other to take up the chant alone, but we place a double asterisk (**) when both choirs take up the chant together, so that, as is fitting, the chant may be concluded by all the voices together. It should be remarked that when a flat (b) is placed anywhere, it keeps its value only until a natural (n) occurs, or a bar of division, or a new word.

When these different points have been once fully mastered, it behoves those who take part in the Divine praise to learn and diligently obey all the rules of the chant, in order that their soul may always be in harmony with their voice. Their first care, therefore, must be to perfectly understand the words which they sing (Benedict XIV.), for it is not fitting that the singing should cause the sense of the words to be lost sight of, but rather that it should imbue them with light.

In every kind of text, whether recitative, psalmody, or chant, so far as is in our power, the accent and the harmony of the words must not be neglected, for it is chiefly by these means that the sense is apparent ("Instituta Patrum").

The greatest care must be observed in order that the sacred melodies are not spoilt by unequal singing. One neum must not be improperly prolonged or shortened, according to the fancy of the singer. We must sing uniformly, observe the pauses together, by paying attention to the singing of the others. If we are singing slowly, the pauses must be longer. In order that all the voices of the choir should go forth as that of one man—and this is most important—let each singer strive humbly to merge his own voice in that of the whole choir. Let us detest every kind of affectation, vanity, or novelty in singing, everything which breathes the spirit of the theatre. Let us not imitate those who rush through the chant with too great levity, or those who give out the syllables one by one with undue emphasis. But whether we sing slowly or quickly, the melodies must be rendered without effort, with fullness and sweetness (Hucbald, Nicetas, "Instituta Patrum").

We have gathered these rules from the writings of the

Holy Fathers, several of whom learnt the manner of singing from the angels, whilst others learnt it in their hearts by contemplation at the inspiration of the Holy Ghost. If we try to put them into practice with the same zeal, we also shall perceive the hidden sweetness which they perceived, singing to God with mind and heart and soul ("Instituta Patrum").

But they who have the privilege of singing in the Church of God must also be well instructed in the rites of their office, and so we give below the chief of those rules which have any connection with the Gradual:

THE RITUAL TO BE OBSERVED IN THE SINGING OF THE MASS.

1. When the priest draws near to the altar, the cantors begin the antiphon of the Introit. Upon ferias and simple Feasts this is intoned by one cantor only as far as the sign *; on other Feast-days and Sundays, by two; and on the Great Feasts by four cantors, when there are sufficient for the purpose. The choir continues the chant as far as the Psalm. The cantors sing the first part of the verse, as far as the asterisk, and also of the *Gloria Patri*, and the remainder of the verse is sung by the choir. The Introit is then repeated by all as far as the Psalm.

2. When the antiphon has been completed, the choir, singing alternately with the cantors or the second choir, chants the *Kyrie Eleison* three times, *Christe Eleison* three times, and again *Kyrie Eleison* three times. But the last *Kyrie Eleison* is divided into two parts, sometimes into three, by a single or double asterisk. If there are only two parts, and consequently only one asterisk, the first part is sung by the cantors themselves, or by the first choir; the second by all. If there are three parts, and consequently a single asterisk at the first division and a double asterisk at the second, the first part is sung as directed above; but the second, which is a repetition of the melody of the first, is sung by the second choir; the third being sung by all the voices together. Sometimes there are as many as five parts; then the manner of

alternating the singing is indicated by the signs of simple and double division repeated several times, and can be interpreted in accordance with the remarks we have already made.

3. The priest intones the *Gloria in Excelsis Deo* alone and in a loud voice ; then the choir continues, *Et in terra pax hominibus*, etc., being divided for that purpose into two divisions, each of which replies to the other, or else the singers alternate with the cantors. The response of the choir to the *Dominus Vobiscum* follows.

4. When the Epistle or lesson is ended, the respond called the Gradual is begun by one or two cantors as far as the sign, and the whole choir, or at least those who are called cantors, continue it with due attention. Two cantors sing the verse of the Gradual, which from the asterisk to the end is finished by the whole choir ; or, according to the Responsorial Rite, when that seems more appropriate, the whole choir repeats the first part of the respond as far as the verse when the verse itself has been sung throughout by the cantors alone.

If *Alleluia* is to be sung with a verse, it is sung by one or two cantors as far as the sign *. The choir repeats the *Alleluia*, and adds the neuma or jubilus, which prolongs the syllable "a." The cantors sing the verse, which is finished, as before, by the whole choir from the asterisk. When the verse is ended, the cantor or cantors repeat the *Alleluia*, and the choir adds the neuma alone.

After Septuagesima the *Alleluia* and the following verse are omitted, in their place being sung a Tract, the verses of which are sung alternately by the two divisions of the choir, or else by the cantors and the whole choir.

In Paschal-tide the *Gradual* is omitted, and in its place is sung *Alleluia*, with a verse as above. The single *Alleluia* which follows immediately is intoned by one or two cantors as far as the neuma, and is then finished by all, without any repetition. The verse and the single *Alleluia* at the end are sung in the manner described above.

The sequences are sung alternately, either by the cantors and the choir or by the two divisions of the choir.

5. At the end of the Gospel, if the *Credo in unum* is to be sung, it is intoned by the priest, *Patrem omnipotentem* being continued by the choir. It is sung either alternately or by all the singers together, according to the custom of the place.

6. The Offertory, like the Introit, is intoned by one, two, or four cantors, and is continued to the end by all.

7. At the end of the Preface the choir continues the *Sanctus*, etc.; but while the Blessed Sacrament is being elevated the singers are silent, and adore with the rest.

8. After the response to the *Pax Domini*, the *Agnus Dei* is sung three times—either by the whole choir when it has been intoned by one, two, or four cantors each time, or else alternately. In any case, the last words, *Dona nobis pacem*, or, in Masses for the Dead, *Sempiternam*, must be sung by all.

9. After the priest's Communion, the antiphon called the *Communion* is sung by the choir. This is intoned by one, two, or four cantors, as we have said with regard to the Introit.

The priest or the deacon sings *Ite Missa Est* or *Benedicamus Domino*, and the choir replies, in the same tone, *Deo Gratias*.

In Masses for the Dead, *Amen* is the response to the *Requiescant in pace*.

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